Lux Hæresis

The Light Heretical

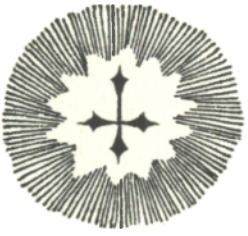
Daniel A. Schulke

Akarais Hran-Issiyah

GAMMÆAS I

XOANON

MMXI



Non solum ea Esse asserendum est, quae
Actu in rerum natura sunt conspicua,
notaque: Sed & illa quoque
quae quasi Seminaliter, in
naturae latebris, Extare,
Sapientes docere
possunt.

Not only are those things
to be said to exist which
are plainly evident and
known by their action in
the natural order, but also
those which, seminally
present, as it were, in the
hidden corners of nature,
wise men can demon-
strate to exist.

IOANNIS DEE
Propaedeumata Aphoristica

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For Soror S.I.

Virgo velamenta sua
exuit solum cum
qui eam velat.

Unto Thee, the Light!

Gloria Serpens

O Light! Thou Light of Heresy,
The Elder Sanctum now lay waste:
Raise the Throne of the Pharisee,
The out-cast of Eternity,
And the Exil'd Flesh of Hiwa,
That Her maidenhead ravish'd be!

O Fire, Thou darkest Fire divine
Witness ye the Great Unsealing:
Now violate the Old Ones' Shrine,
All powers of Hell and Heaven loose!
Fair Earth, thy flesh I claim as mine,
Thy Sons and thy Daughters seduce!

O High Gods bent by Low Gods' hands,
Uplift thine altar 'pon the Earth:
That greensward where Shemhazi stands.
There tender Virgins unto me,
The coiling Snake of Antient Blood:
Thy first and last-born progeny!

O Lord, thou clay Lord of Deceit,
Thy fields accurst my flames devour,
And render from their foetid wheat
A Loaf baked from the finest flour:
O Captain of Great Heaven's Host,
I praise thee not, but reave thy power!

O Bones, Thou Bones of Adam's grave
Freed art thou from the Demon's chains,
Be thou master, or yet a slave,
Let the Sword of Division fall:
The Lapis 'mid the charnel-ash
Shall forge the blade or shatter All.

O Flesh of Woman, Flesh of Man,
Come both to me as One, arouse
A pyre to burn the Antient Bann:
The charming-fires of Moon and Sun
Shall make, by power of Our own Power,
One thousand corpses speak as one!

O Maids and Men that walk by night
The Wyrm's own Graal is rais'd to Thee:
I come to turn all things aright:
Now taste, now drink, the World to earn,
And in thy Seed behold the Light:
All Things I come to overturn!

All Things I come to overturn!

Ingressa

have always sought, by my steps upon the road, to be a Man of God. Likewise, the texts and images I have fashioned – arising as they have from the strangest of dreams – were ever held as an especial dispensation of His Grace, and great praise given for the seminal intercession of his Muses. As a postulant of our Order, I donned the Hood, received the blessing of both hands, and took the Vow of Flesh, as once did the Beloved Ones, whose perfumed cranii populate our great ossuary. The day I formally entered into hermitage, I forsook all portrayal of vulgar images and devoted my Art solely to the Divine, that it serve purely as a vessel for its Fire.

When, unexpectedly, my devotions unlocked spectral revelation, my exile from the world of common men was complete. No more could I behold such emanations of Nature as a tree, an apple, or its seed in the same manner as before, for each unfolded unto my eyes, petal upon petal, like a luminous rose of infinite interior, graven with a light supernal. Likewise, the artifices of man were unlocked to my perception, such that their vast but subtle hieroglyphs became supremely clear. During this profound exigency of the Path the very Floodgates of Spirit were thrown wide, and a great and furious horde poured through that narrow strait called 'Self'. Amid the torrent of my sensorial awakening, my state of alienation was such that, whilst I walked as a man in the world of men, the greater portion of my awareness merged with Eternity. This marked the transmogrification of my soul into something other, a shadow-passage which I have come to call 'The Great Turning Away'.

Within our Blessed Order, certain of our austerities sought to master the Hand and the Eye, that by the sacred marriage of the Quill and the Holy Spirit, the Divine Word was roused to life.

By prayer, sacrifice, and rapt contemplation of hallowed images, we sought in isolate fervor the confluence of inspiration and manifestation. At their perfected consummation, these rites manifest in a singular miracle. The Hand of Spirit, spun of flame and lightless aethyr, was seen to extrude from the Eye itself and mark the parchment with the Unrevealed Word, the Angelic Script, and the Signum Dei. This was attained only rarely, and by those holy ones who, because of the extremity of their zeal, had been granted the title *Perfecti*.

Despite the heavenly favour afforded the righteous, there was one among us who instructed us secretly in the opposite devotions: inasmuch as Hand and Eye must be pure and instilled with divine rigour, so too must all faith in God be sacrificed for the pleasures of Earthly Flesh, and the carnal body entire made a vessel for power. For every heavenly power revealed, a corresponding infernal casket must open, thereby to make manifest that elder body of knowledge he called 'The Writ of the Companie of Night'. Regarded by some as wise, vilified by others as an idolater, this Brother was, nonetheless, acknowledged by all to be filled with the Holy Spirit.

As Providence granted, I was able to work by his side and study his methods. Through this conjunction of magical austerity and liberty, I awakened to the truth that certain images borne of the hands of men are indwelled by spiritous intelligences, having been forged, by Art, as astral palaces for them. As spirits unbound by the constraints of mortal flesh, their assumed bodies poured forth a light of unknown effulgence which served to wholly subvert the souls of the weak. Accordingly, their forms ceased to function merely as titillations of the aesthetic mind, and instead apportioned power as ominous gods, exacting their wills upon the world of mortal flesh.

Some of these images miraculously controlled the minds of men or beasts; others functioned in the manner of highly skilled and rapacious soldiers; still others, presenting a seemingly unremarkable exterior, served as infinitely-vast repositories of forbidden knowledge, ever abiding in silence for the hour their seals were broken by the Wise. To some brethren, this artifice of imbuing Angelic Force within Form was surely a Divine Art -a blessing of Holy God. To others, it was diabolism, the accurst dominion of the *Lamiae* or witches.

With regard to this accusation of witchcraft, the Good Brother refused comment, preferring to allow his work to speak for itself. When he composed an illuminated homily on Christ's power of exorcism, all who read it found their physical maladies suddenly healed, their old bones vibrant with renewed strength and vigour. Many returned to its pages repeatedly in pilgrimage as if it were an holy well proffering particularly rare and sweet waters. Thus were the *setanim* among us silenced: though none dared call it a miracle, the proof of its virtue was undeniable, and many remarked thereafter that it was as if the Hand of the Paraclete had reached forth from shade and touched them.

However, as my tutelage with him progressed, this Brother privately revealed to me an altogether different book. Its pages were populated with curious drawings, wherefrom sequences of images and signs combined to evoke aberrant and haunting sensations, distortions of the senses in defiance of all personal volition. Certain of these pictures were wholly obscene, yet rendered in such a cunning manner that they fixed the attentions rather than repulsed. Soon it was as if my mind was no longer mine own, but a pleasure-ground of devils. The very structures of my eyes seemed infected by its enchantment, for by some deception of rendering, the centres of the images opened into infinitude, wherefrom hideous faces emerged,

shouting and blaspheming the scriptures. Despite sublimated outrage, a curious pleasure overcame me as I read, and instead of condemnation, I quietly sought to embrace its mystery.

Mine eyes then opened as never before, their depths extending beyond the fleshly constraints of the skull. I careened from the depths of abhorrence to the summits of divine reverie in the space of a mere breath, knowing I beheld a work of great prodigy, executed by some nameless Adept. On beholding any single image, it spawned a hundred more in my mind's eye, each more transfixing than the last, all co-mingled in a frenzied round-dance seemingly ordered by laws higher than those of heaven itself. An instant was upon me when my reverie assumed unexpected alienation: in amazement I glimpsed mine own likeness in the book, but cunningly rendered in an inconic form wholly opposite myself, bound by dark filaments unto beings monstrous and angelic. Amidst these revelations, my mentor too had become transfixed. The Brother's face contorted in agonised fascination, like a man ravaged by poison, yet who longed inexplicably to taste from the skull-cup once more. This living book, he later claimed, had been obtained from 'The Companie of Night', amongst whom he had learned his Art.

I well knew the dangers of becoming transfixed by such images and their indwelling *daimones*. As a youth, I passed long hours beside streams and brooks, amid whose rushing waters were heard the whispering of water-angels. Their mellifluous voices sung in liquid seduction, the beauty of which overwhelmed, then of a sudden paralysed, the senses. The outpouring of their hymns became as a sovereign hypnotic: the qualities of my very eyesight were transformed, and at last I was brought to the precipice of prætternatural awareness, wherein the sentience of my own flesh became aqueous. Great swaying columns – part woman, part

river – arose as an ever-unfolding alcazar of water, an endless dominion forming and dissolving.

Likewise in my younger years, I passed many a night in prayer atop ancient tumuli, wherefrom hoary voices instructed me in the doctrines of mist and moonlight. As the discarnate mutterings waxed louder they assumed visual form:- miasmic faces of grotesque proportion budded forth from the blackness, wavering at the boundaries of the manifest. That I held counsel with the hideous, and retained my faculties when the sun rose on the morrow, I attributed to the mercy and benison of God.

But my benefactor insisted that, inasmuch as some might attribute all such miracles to God, these powers of fascination, spirit revelation, and image-transfixion arose, in certain persons, from the very Flesh of Man. With the passage of time the Good Brother came to impart additional teachings, and my astonishment gave way to conviction. An adumbrated road opened before me, and it became plain that this Power was at once a light and a shadow, ever enmeshed in consanguinity with the Body of Flesh.

Thus it was that I sought, by my steps upon the road, a more perfect manner of sight. In time, I came to see that 'God' – as the Holy Fathers have long advanced him – is but a derangement of the Body, whose pathology is such that it makes of mortal flesh a prison which no Light may penetrate. Thus was the Way opened before me anew into the Temple of the Lord, and into the Great Circle of the Companions of Night.

Frater A.H.I.

Abdicatio Proximam Paradisi Stat

'Very Near To Paradise stands Renunciation'

1
Eye of the Lamia

The Mirror and the One Image

Amongst those who study the power of magical images, there persists this artifact of belief:

In ancient times there was but One Image, a singular and hideous face which dared manifest against Void and proclaim 'I AM'. According to this doctrine, the Image declared itself Sole Lord over the Void, and forbade the manifestation of all other images.

But Void –herself being Monad– would not abide this entity, because, despite its fearsome appearance, the quality of its light was restrained. As a result of the One Image's rejection by the Abyss, its reflection came into being, which was call'd 'The World'.

This reflection assumed the form of a great Mirror, and became the opposite of the One Image, containing all manner of wondrous things. Reflecting the emanation of the common, it spawned those transgressions called 'beauty' and 'ugliness'. By refraction of singularity, it begat entirety; with the diffraction of impotence, there arose powers beyond the masks of might. It is conjectured by some that, had Man escryed this Mirror, he would in one instant have beheld All Things, perceiving beyond the plenary swarm of worlds-within-worlds, beyond the surfaceless chasms of Void, even unto the silent turning of the Mill of Eternity.

Amidst the manifold treasures the Mirror of All Things contained, the greatest of them all was Spirit, which, by way of both Light and Desire, permeated Totality. This ethereal

engorgement filled the exquisitely-wrought Vessels of Creation with animating fire; thus was the Mirror, and all it contained, become living Flesh.

And Void set her eyes upon the Mirror of All Things, beholding the infinitude of its marvels, and was overcome with pleasure: for that once Unknown was now Manifest, and the procession of light which liberated as a result she reckoned as ecstasy. At this moment of mutual beholding, the very Heart of the Mirror manifest as a great fiery one, his golden body assuming great and marvellous proportion, comely beyond all measure, and flew forth from his habitation unto Void.

Upon beholding this miracle, the One Image became wrathful and shattered the Mirror, sending its fragmented shards, each containing a portion of Primal Virtue, tumbling through Eternity.[1] Likewise, as the Body of the Mirror was divided, so also was there a great sundering of Spirit. And the Heart of the Mirror, who had gone forth unto Void, remained with her, and the One Image remained in his self-wrought dominion of astral debris.

This doctrine further asserts that those who wield the power of the Art Magical are divided in twain by a great flaming sword, hung from the firmaments. On one side of the blade stand those who ever seek to exalt the One Image, and in its service further divide and fragment the shards of its reflection, until naught but a scattering of dust remains. On the opposing side of the blade

1. Obscure variants of the legend relate that certain shards of the Mirror persisted after the formation of Terrestrial Earth, and on rare occasions fell from the sky. Of these fragmenta, the ancients identified two varieties, *Vitrum Occultum* (Hidden Glass), which immediately sank into the interior of the earth, and *Vitrum Adamas*, which remained on its surface. The latter were hoarded by sophists who were transfixed by their curious qualities, but understood them not.

are those who quietly gather up the shards, that their work serve to re-make the Mirror, and thus 'The World' as they envision it to have been before its division, there to reinstate its exiled Heart. Both groups have called themselves 'The True Faith', and in the interest of their ministrations, they have unknowingly abdicated their command of the Art Magical.

This is the teaching, such as it is.

And yet, if this superstition obtains, I say unto you that there is a third group, obscure and invisible to the eyes of man, who walk by night upon the sword's very edge, commanding at once both the powers of division and assemblage. Of the shards of the Antient Mirror they take and grind, then re-cast in a million bodies the eternal forms of Spirit, such that their flesh becomes One with its power. This power arises, some say, from the Heart of the Mirror, a fraction of whose ancient light glows, as an ember, within their very flesh. As living artifacts of this eldritch speculum, the highest manifestations of their Art bear specific powers of primal radiance which may see and be seen, which may illuminate and endarken, and which possess in simultaneity the virtues of the Mirror in its complete and ruinous states. Their avocation is sorcery: they are known unto the vulgar as 'heretics' or, sometimes, 'witches'.

Of the Mask

When, in my way-straying quest for knowledge of the Blessed Sight, I first encountered a witch, her identity as such was unknown to me. Her outward appearance was of a form wholly unfamiliar and I possessed no words to describe her. Nor would her actions, speech, or silences be identifiable to any who presume to understand the Witching Art, save those Veiled Ones who know her intimately as Queen. And yet, at this moment of reckoning, having left the world of common men far behind, my eyes had opened to behold the waking dream - and as a result also became susceptible to the impress of Seeming. As such all perceptions of her became a sudden multiplicity of distortions, as if the scattered refractions of a corpse-candle through mist and darkness. Despite my inability to recognise her, the unlettered, shadow-portions of my spirit knew at once that our meeting was fortuitous, and all wonderment at the truth of her substance was given in sacrifice to the unknown god of the moment.[2]

In silence she led me over the moor, where wended an old green road, at last entering into a steeply-sloped wood. When the earth at last became flat, we came unto a plot of a most peculiar ambience. Beyond field and thicketed hedge it stood, a monument of inexplicable oddity. Amid the trees I discerned an ancient stone bulwark, its stone carapace carven with a procession of horned grotesques all but obliterated by moss and lichen. Though it bore all of the outward signatures of ruin and abandonment, when I shut my eyes I perceived the whole as a pulsing centre of

2. *Identitas prunam sparsam in cupiditas flammis est.* Lat: 'Identity is a scattered ember in the Inferno of Desire.' A motto of the witch-cult.

otherworldly activity, held in great veneration by some hidden assembly.

"Look upon it with dread and knowledge," she commanded. "All that you behold is yours, if you would but claim it."

At the sound of her voice, my eyes discerned something they had not before. The outer courtyard was marked by a singular stone colossus: a robed and hooded figure, his left hand extended in entreaty unto the wayfarer, and amid the folds of his cowl, a dark and inscrutable hollow. Upon the statue's pedestal were carved the following words:

> I. It is the Custom of our Order that all brethren within our Sanctuary shall wear a Mask.
>
> II. Each shall fashion his own Mask, whether hideous or beautiful, in secret, and in accordance with the pleasure of the Unknown God.
>
> III. All discourse and intercourse within our Society shall be conducted in the Mask.
>
> IV. That which lies behind the Mask shall not be referenced or revealed, lest it be forfeit to the blade.
>
> V. Not only shall the Face be Masked, but also the Word.

On seeing this, my guide bid me remain in solitude, contemplating the meaning of this riddle. Her final admonition was that, should I arrive at the correct understanding, its verity would be vouchsafed by a sign. Whether I laboured long or short in this I cannot say, but at the moment my realisation dawned, the effigy of stone was seen to vanish in its entirety.

Signa of the Witch

Where magical images are concerned, we assert that all *signa* used to represent the witch are paradoxically both false and true.

According to certain rustics, witches practice the sorcery of *maleficia,* effecting magical harm. Blight is their singular pursuit: whether by birth or learning they command the ability to cast withering bane upon the unsuspecting merely by fixity of gaze. Depicted as haunters of cemeteries, they are imaged with the symbol of the Evil Eye, together with a bestial or demonic servant who abets their maledictions. Other signa present in this representation are the owl[3], the pin-stuck mommet, the blighted ear of corn, and the mouldering Bones of Man, fresh-dug, in an iron pot. Lore relates one must scrupulously avoid the glance of these persons, even as the Stare of the Gorgon. For this reason

3. The *Strix* is frequently encountered as a bird of ill omen and, as a night-wanderer, the especial totemic ally of the witch.

mirrors, reflective surfaces, and talismans in the form of an eye preserve the spirit from the harm they inflict.

Conversely, others assert that a witch is a country woman who effects cures and auguries for the gullible. She is found at the periphery of farmsteads and off hardscrabble woodland pathways, if indeed one knows where to look. In this image, she appears with a kerchief tied on her head, and with the following devices: a mortal and pestle, a polished rock crystal, a bunch of herbs bound with cord, divining cards, and a candle set atop a mummied hand. The so-called cunning-man, with his staff, book, knife, cranium, and instruments of horoscopy is also identified with this exemplar. Taken together, theirs is the dominion of charm, exorcism, and nostrum.

Phantasie conjures the witch as a nubile temptress, adept at the use of feminine power to overthrow male virtue: a daughter of Eve and Old Eden's Serpent. Here, she is pictured naked, her moon-pale body encircled by the scarlet coils of the Snake, or yet mantled in green: in her left hand is a chalice and in her right a flensed human skull. Because her sorcerous proclivity is seduction, she is sometimes accompanied by an image of the human heart, bound with knotted cord; or with a phial of poison and diverse Herbs of Venus. This type of witch of necessity includes the venefica or poisoner, as well as the *fricatrix*, or 'woman who rubs', known for her erogenous application of intoxicating unguents.[4]

The Holy Inquisitor, considered to possess much knowledge of these matters, insists a witch is one who has turned against God, having sacrificed soul and body to infernal spirits for a measure

4. As noted in Weirus, *De praestigiis daemonum*, 1563. The unitive power in these types is the sophisticated magical use of the Body of Flesh, by various means, to bewitch via phantasmal carnality.

of temporal power on Earth. Such enchanters may be male or female, and appear in secret ritual congregation with others of their kind. In this nocturnal ceremony, they join with a horned black devil, a moon-crown'd harlot, or both in a kind of blasphemous reverie said to ape the rites of the Holy Sacrament. Devices present in this depiction are the boiling-pot, forked staff, broom, scourge, desecrated eucharist, wine-cup, feast-table, and the crux inversa. In more sophisticated accounts of these rites the attentive will also note a solitary tree in prominence:- Oak, Walnut, Beech, or Chestnut.

Men of Reason too, advance their own chosen genus of our lamia. They proclaim the witch a lunatic, suffering madness, hysteria, unseemly vapours, and aberrations of mind, a victim of both disease and the collective delusions of the irrational. Where representations of this type appear, the face is drawn and skeletal, the body clothed in rags, and haunted by spectral forms emerging from the darkness. More rarely this form of witch may be a sleeping maiden, haunted by incubi, nightmares, and nocturnal daimones; images of the Moon and the Poppy are also present. According to Reason, the witch should not be persecuted, but proffered the cure of strong medicament. Should therapeutics prove ineffectual, confinement in an asylum is preferable to the wheel, gallows or stake.

Standing midway between the Inquisitor and the Man of Reason is the Magus, who regards the witch as the inheritor of degenerate forms of ancient high magic. Where such Magi[5] depict witches, their representations are typified by the presence of symbols of ignorance and magical inferiority: base sexuality, superstition, physical ugliness, supercilious references to 'primitivism' and the proliferation of mundane objects in a

5. To be clearly distinguished from the *Chronoi* or Magi of Our Lord's Nativity; the best of them aspire to their Art; the least are mere priests of *Sykophantai*.

magical context. This image of our *lamia*, being an exercise in mental hygiene, explicitly signals the typologies of magic the Magus rejects or seeks to intellectually diminish. In extreme cases this imaging of witchcraft serves as an artificial moral contrast to the Magus, exemplifying the sum debauchery and profanity which he, by his Art, has transcended.

Men of Science maintain that the witch haunts the minds of the ignorant merely as a specter, an inversion of religious piety or rational order, possessing attributes calculated to rouse outrage among the superstitious and simple-minded. In cases where Men of Science have adopted the Mind as their chosen fetish, the witch is portrayed as a societal scapegoat or victim of mob rule. From these scientific conceptions arise no symbolic exteriorisation –merely the admonition that the conception of the witch, like that of God, takes its place among the figmenta of the ignorant.

Each of these re-presentations arise in absentia of that which they attempt to signify; they are forged, not for purposes of understanding, but for division of The World. In truth, the Effigy of the Witch is required by all orthodoxy to partition those who reject their doctrines, or to seek the destruction of them who have made their way to God in an unsanctioned manner. Nevertheless, the totality of these grotesque depictions possess an occult truth which evades those who fashion and perpetuate them, yet is well known among witches themselves.

How, then, do witches appear amidst themselves, within the bound circle of their own Art? Few may know, for their outward appearance gives no sign of their proclivity; indeed 'tis their custom to walk among all men unseen. They pass through the world of men as smoke in the night, and those habiliments which mantle their exterior serves only to mask their hidden and fulgid resplendence.

Yet, having taken refuge amidst their number, as Providence so guided me to do, I vouch for the truth of their cult, separate and apart from profane depictions in common currency. Some call themselves *The Hidden Society*: hidden in the sense that they are veiled to the sight of the common, and that all perceived of them is mere seeming; a Society in that they are bound by shared histories, codes and creeds.

Beyond this, numerous lore of self-identification are employed amongst their cabal, but three of these are of especial importance to our consideration:

> They walk abroad by night, robed in the New Flesh, and go to prepare the way for the Returning Dead;
>
> Their powers are exalted in the ecstatic conclave of the *Sabbat*, wherein the Gates of the Body are usurped and All Things are made manifest;
>
> They possess a peculiarity of increased perceptual power, a Hidden Eye which sees not as those of common men, but in its perfected form glimpses the luminous Architecture of Spirit and the Fathoms of Void. This power, a kind of seership some are born possessing, they name 'The Sight'.

Of the Watchers

Ancient inscriptions record a story of certain angelic dissidents who, in transgression of Astral Law, descended to the earthly plane and there made their abodes. Each among their number served as a luminous benefactor, giving unto man a specific bequest of Light. The ancients called these magnificents 'Watchers'. Why were they so named, and what did they watch?

Some say their eyes were captivated by the sight of mortal women, who were fair to behold. Upon seeing them, their desire was roused, and so they courted them, and embraced them as wives. From their union sprung the Giants or Mighty Ones, as well as the great houses of the Art Magical. Such is the Fascinum of Beauty, the Great Encircler, whose quality of Light binds Seer with the Seen, lures stellar power unto Earth, and serves as Mother of the Generations of the Wise.

Others assert that their stations were set on high to observe the progress of Man, and assist them who, humbly entreating the Fire of First Reckoning, aspire to transcend the shell of mortality and 'be as gods'.[6] This is the power of dream-foretelling, which looks upon all things and perceives their apotheosis, even when their present forms are shackled by temporal constraint.

Adherents of the Doctrine of the One Image maintain that the Watchers were supremely potent shards of the Mirror of All Things, and that their means of observation is eternal:- it is for

6. Let the Wise consider the name 'Seer of Heaven', the attested rabbinic orthography of the name *Shembazai*, leader of the Fallen Host.

this reason they are also known as 'Vigilants'. According to this teaching, the Watchers cast their sight beyond time and mortal reckoning to the moment The World is at last reassembled, and the Mirror of All Things made whole. In that distant and shimmering reflection, them who watch on high behold in simultaneity all eventuality between the present moment and the instant the final shard of the Mirror is restored. As a result of their ever-open eyes, present and future are bonded, and a sacred trajectory is established.

The knowledge of the Witch, or Heretic, is that the Watchers are their especial patrons, who have bestowed upon them peculiar gifts of power or knowledge. Chief amongst these dispensations is a Hidden Fire burning at the nexus of Flesh and Spirit. Through the light and heat of this eternal pyre they may glimpse the veiled contours of Sheol and the New Jerusalem, and a thousand dominions beyond, even as the common man walks hoodwinked amongst a great labyrinth of illusions. The light of this fire, in addition to the revelatory properties it instills in the eyes, may also be formulated, by way of the Art Magical, to create and destroy.

The Prayer call'd

Raising the Temple of Lumial Azh'Run

Being the Sacrifice of the Manifest
Unto the Sovereign of Sentient Luminosity

Zazai, Zazai, Azra Iyr-A-I!
Come Forth am I unto the Mount of Sages.
Ellu Sabbas Malachtai!
The Four-Horn'd Altar I raise
As dreamt, for the Sacrifice of One.

Azra-Lumial-Azrun!
By the Horns of the Holy,
I stand as One with Thee in the High Place.
By the Lamp of thy Power self-kindl'd,
The Good Earth I fashion as the Vessel of First Radiance.

Uplifted is thy Shrine in the Wilderness:
One Flame, Kindled On High for the Dominions Below,
One Fire, to Purge the Shells of Creation,
One Light of Lights now reveal the Seer's Way.

The Abyssal Column I raise for the Sacred Dominion of Iyr,
Scrib'd in flame with the Word of the All-Manifest:
By Sign and Cipher illuminate the Book of Flesh
With thy Gold-tipp'd Quill.
Bless Thou the Body of the Present Moment,
Establish in perfection the Temple of Man
As the Dominion of Fallen Light,
The Eyes ordain'd as the Hidden Shrine of Thy radiance.

Let the Bequest of the Field of Arte
Sing in Procession thy Glory,
The Black Effigies of thy Earthen Retinue awaken:
Perfume and Balsam of the Desert Coffers,
By Flame and Smoke bear forth my heart's own prayer.

Fire of the Virgin Taper,
Shine as the Blood-Radiance of my Hidden Sacrifice.
Noble Blood of Heredity,
Reveal the effulgent Seed of Celestial Emanation.
Insatiate Seed of my Desire,
Enflesh the Dark Children of the Aethyrs.

Azra-Lumial-Azrun!
By the Horns of the Holy,
I stand as One with Thee in the High Place.
By the Lamp thy Power, self-roused
All I See I claim as Mine.

Zazai, Zazai, Azra Iyr-A.-I!
Ellu Sabbas Bathuli!

∞

As the immediated, terrestrial embodiment of 'fallen' Light, Our Lord is enshrined in magical lore as *Rex Mundi*, King of the World. Embodying 'descended' attributes, his power is also the Apotheosis of the Infernal, being the Devil 'raised' from the Abyss unto the station of Illuminated Man, the Attainer of Radiance in the Kingdom of Flesh. The Altar of High Worship is thus collocated within the body as a series of 'Luminous Shrines', being zones of power for the manifestation of the differentiated rays of Fallen Light.

The Blessed Sight: Emanant Pathways

The demonologist says: 'To the witch the Devil grants the left eye, and unto the prophet God grants the right.' In this view, sinistral vision is become the Transfixion of the Maleficus transmitting odium; the power of the dextral eye conversely encompasses the Holy Revelation of the Hidden. But this duality is artificially imposed, one of the *Effiges Naturae*, rudely-carven, which malforms the complexity and subtlety of All Being.

In truth both the *malocchio* and the Scintillant Vision of the Prophet are two scattered portions of a Greater Eye commanding uncountable routes of magical perception. This Eye of Spirit or Phantasmal Eye is possessed by a few who assume its flesh at birth, either open or closed, and vivified by that First Fire, the insurgent spark which first roused the passions of Void.

In folklore these features are called 'The Second Sight'[7]; its true name is a solemn magical formula known to the Companions of Night, and spoken only in secret. Its emanant radiance is the *Lux Haeresis*, or 'Light of Heresy', so named because its power is 'Apostate to Nature', and because its illumination violates, overturns, and transmutes that which it falls upon.[8] Amongst

7. The diversity of names for this witch-power testifies to its persistence in the Flesh of Man. Amongst the Gaels it is called *Eolas* –"knowledge" or *Eblas*; in Wales, some are born with the holy *Awen* upon the brow. Amongst the old witch-clans of North America, the Sight is called 'The Gift', 'The Knack,' or sometimes 'The Burden'; the curanderos of Peru call it *vista*, &c.

8. As did, in ancient times, the Light of Christ. As it is written: "Jesus said: 'Men think, perhaps, that it is peace which I have come to cast upon the world. They do not know that it is dissension which I have come to cast upon the earth: fire, sword, and war. For there will be five in a house: three will be against two, and two against three, the father against the son, and son against the father. And they will stand solitary." –*Gospel of Thomas*.

the Companions of Night it has been identified in deific form with Prometheus, Diana, and the angel Samael-Lucifer.

Whilst each fleshly Eye commands its own mode of perception and unique visual trajectory, these separate perspectives are distilled by the Mind into a singular imaginal field. Bifurcative reception is thus raised to the state of unitive ocular consciousness, the result of sensory coition, by means of the congressive magical formula 1 = (1+1). Herein resides a magical arcanum for the conjuration of spirit into clay: the work of the golem. Likewise, the optical parameters of the Eye of Clay make use of inversion, wherein all things beheld are first inverted, then arighted once more.

These visual axiomata are natural processes, the trans-aeonic inheritance of the Body of Flesh. Several arcane transmissions of witch-lore teach that through such powers of Conjunction and Opposition[9] all Eyes of Flesh contain a discarnate portion of the Mirror of All Things, forever imaging, shattering, and reassembling the particulars of light. Where the Seer becomes conscious of this process, and aligns it unto the *Lux Haeresis* and specific modalities of the Sight, perceptual acuity is increased accordingly. In a corresponding manner the Eye as an active force is empowered for construction and destruction of the phantasmal.

9. Formulae of Opposition are an endemic feature of traditional witchcraft. In Britain, we cite the dark sisters who feed the Body of Christ to toads in order to gain the favour of Old Satanael, or the backward-grinding of corn with the left hand to bake the curse-loaf. In the arena of Sabbatic Witchcraft, the dominion of these powers is encompassed by the *Iconostases of Blasphemy* having both positive and negative magical applications; see the grimoire *Azoëtia*, arcana of the Seventh Cell. There are additional historical antecedents in other witch-traditions outside the compass of Holy Albion.

These quintessential virtues of visual perception are utilised by some among the Companions of Night, who make a practice of calling them forth as Daimons of the Eye, comprised in equal measure of light and shadow. In this enchantment, when a thing is actively beheld, its opposite is also conjured in imaginal form. A comely maiden, her rosy flesh suffused with the nectar of virginal fire, is thus immediated as a putrefying corpse. Standing amidst the ruins of an ancient temple, its broken columns are seen to rise again and the ancient altar-fires burn within. It was claimed that the regular execution of this spell of seeing opened many a doorway of mystery previously unsuspected, as its machinations transformed an unseen optical process to an exercise which was both conscious and magical.

The Spell Call'd

Gaining the Counsel of the Manifest

In stillness and quietude go forth unto an empty shrine, or yet align the conscious host of thy waking sensorial pathways unto the wholly-purged Templum of the Imagination. Where such may serve the potentials of image-formation within the eyes, a stone, mirror, or reflective surface may be used as an adjunctive window of gazing, or yet a dull black cloth, or simple darkness.

By force of imaginal projection, situate a single object of absolute visual contemplation at the centre of the shrine, being classically foul in attribute:

a rotting apple, aswarm with fly and maggot;

a fragment of carrion;

the face of a betrayer;

an open wound, rife with infection;

the Icon of a repugnant god.

Open fully the portals of mundane sensoria to partake of the object in its emanant repulsions, spherical in trajectory, vast in possibility. Allow its mephitic emanation to wax bellicose, even unto violation of the Sanctum of the Body of Shadow. The object shall then possess each of the mundane senses until its effrontery overwhelms them.

As the abhorrence of the object floods the sensoria, conjure in its centre a second object evoking attributes classically pleasing unto the senses:

a fragrant rose, newly-opened;

the face of one's Beloved;

the exalted image of one's ideal dwelling-place;

ripen'd corn of harvest, gathered full-sheaf;

a painting of supreme genius and fascination.

Allow the newly-conjured object to radiate its own sensorial attributes, such that the first repugnant form is wholly overtaken. When it is accomplished, allow the 'fair' image to transfigure and become 'foul' yet again.

Following several permutative cycles of fair and foul, let the Eye then be set on an empty field of visual neutrality, with the original object of consideration absent. Here shall the Counsel which was sought be gained.

When the imaginal transmogrification is accomplished, let the practice in time be applied to manifest objects, and thereafter taken from the shrine of devotion into the world of men, there to behold all it contains anew. Advanced forms of the praxis use a mirror and the engage the magical foci of imaginal transmogrification of Self.

Orison

I-Ira-Aka-I, Sphere of the Unmanifest,
Open, Gates of the Infernal Veil'd,
The One Fire of Reversion I conjure.
Stone unto Snake unto Skull,
Let the Path of ascent be traced by Ashes and Bone.
Here inflame the watch-pyre of the Sinistral Eye,
To blacken the flesh of the virgin-borne rose,
Thy Light to assume the Masks of the Monstrous.

By the Manifest Sphere of I-Az-Ira-A,
Open, White Gates of the Celestial Body,
The One Fire of Reversion I conjure.
Star unto Snake unto Skull,
Let the Path of Descent be traced by Blood and Fire.
Here inflame the watch-pyre of the Dextral Eye,
To sweeten the aires of the graveyard host,
Thy Light to assume the Masks of the Saints.

The Eclipse of the Vulgar

Despite strength of Desire sufficient to call forth nymphs from the flesh of hags, there arise times of ambiguity where all earthly perception is overthrown, and the radiant qualities of perfect things are overshadowed. Such a shade fell upon me after my first encounter with the Companions of Night, when all I had hoped for seemed lost. For a season I dwelt in solitude in the Orchards of the Lamiæ, nourished by the strange fruits of their trees, but never once saw any of their number. Though I had made known my hopes of gaining knowledge of the Blessed Sight directly to their Queen, the Hidden Society had remained concealed. My hopes for learning their sublime Arts gradually faded, and my once-strong faith succumbed to rapacious agents of the corrupt, like so much carrion. From the beginning, recitation of the Scriptures brought no peace, for each time the Word of God was invoked, I saw in my mind's eye the Witching Book of my cenobitic Brother, whose strangely-illumined pages had first captivated my attention. Such blossoms of phantasie, however, brought none of the Wise to me in flesh, though on certain nights I awoke to the sounds of distant musick: a perverse co-mingling of horn, fiddle, and drum carried upon the wind.

During this vexatious silence, my one salvation was a singular devotion, a secret discipline which sustained my heart. By night I went forth beneath the sky and made sacrifice unto the Seven Lights[10], offering up the voidful knowledge of my own death,

10. The seven Genii of the constellation of the Plough, being Dubhe, Merak, Phecda, Megrez, Alioth, Mizar, and Alkaid. On the eve of my departure from the abbey, these appeared to me in dream as robed sages bearing lamps, four men and three maidens, and had proclaimed themselves the 'Seven True Gods'.

unknown as it was to my present mind, and yet a coffin ever filled with power and mystery. My surrender complete, living images arose directly in my mind unbidden, a succession of symbols flowering from the heart of the asterism:

- *a bloodied hand bearing a beating heart, freshly torn from the body of Man;*
- *a woman veiled in black, libating the earth with red wine;*
- *a wing'd and jawless skull flying slowly out an open church door;*
- *a flay'd hide of a king, laid out at the base of a solitary upright stone;*
- *a sphinx-moth encircling the full moon at zenith;*
- *a tiny urn carv'd of Indian Onyx, emanating fulgid rays of darkness;*
- *a golden apple marked with a Tau Cross on its gleaming surface.*

I gave thanks for these mysterious signs, and then set each of them alight in a pyre conjured at the heart of my inward perception, rendering up the totality of their essences to the Lord of Death. Such was my black prayer and offering, given as it was unto the Host of the Stars, in the hopes that the Way before me would be both open and clear of thorns.

In the morning, two orchardists visited my rude hermitage, a man and a woman. They bid me gather up my possessions and accompany them, for the time was at hand, they said, when I would be brought in judgment before *The Execrable Power.*

I was led in silence through a spine-tangled thicket of Hawthorn to an elliptical clearing. At its extremity, the trees formed a natural apse, within which was situated a narrow standing-stone twice my own height. Bathed in sunlight, it was a solitary herm worn rough by countless ages, slowly tilting backwards. The battered face of this nameless god seemed to glower a rupestrian malevolence, commanding a vitality which transcended both the stone and the act of its carving. His condition was such that, beyond the inexplicable features of hostility, I discerned a beard, and a crown or royal insignia set into his forehead. At the base of the stone an inscription was carved in ancient characters like unto Old Sabaean, and below it, a second in Latin, which read:

IANI VIA OMNIA ENUNTIABIT.

Before the stone, a circular hillock rose which, as I drew nearer, was seen to be a pit of unknown depth, for its fathoms receded into darkness. Its circumference was ringed with carefully-placed stones, most of which were of a rosy colour and polished to smoothness, giving the whole the appearance of an ancient well. My guides then approached the mount and disrobed, laying their raiments before it. Atop their cloaks the woman set a single scarlet Quarrenden, clearly a prize fruit from their arbours. Then, moving about the the edge of the pit, they scattered lilies, then wine, and finally corn.

They then approached me, saying together as one, holding the fruit in their conjoined hands. "Seek ye the *Execrable Power*, whose gift is pleasure and whose ransom is pain?"

Unknowing of the Mystery of their riddle, I replied in verity as the spirit moved me: "I seek that power of the Night-Walking Companions, be it holy or hellish, for such is the fate of my wandering exile."

This answer met their satisfaction, and the sacrificial fruit was proffered that I might partake of it. Its crisp flesh bore a taste of unsurpassed excellence, which brought refreshment to the moment. Yet this initial sweetness gave way to a procession of flavours evoking the most remote artifacts of memory, forgotten pleasures bound by peripheral dread. As suddenly as the fantastic savour had come forth, it dissipated entirely, leaving naught but a lingering astringency upon the tongue.

I was then required to disrobe and cast my habit unto the darkness of the ancient well. What profligate sacrifices next transpired I shall abstain from writing, both for the sake of credulity and the preservation of the Cult itself. And yet I may say this: when it was done, the entirety of my being, including all of my holy vestments, was given over to the blackness of the pit, including my Bible. My companions then stepped forward and read a prayer from a hoary missal bound in black skin:

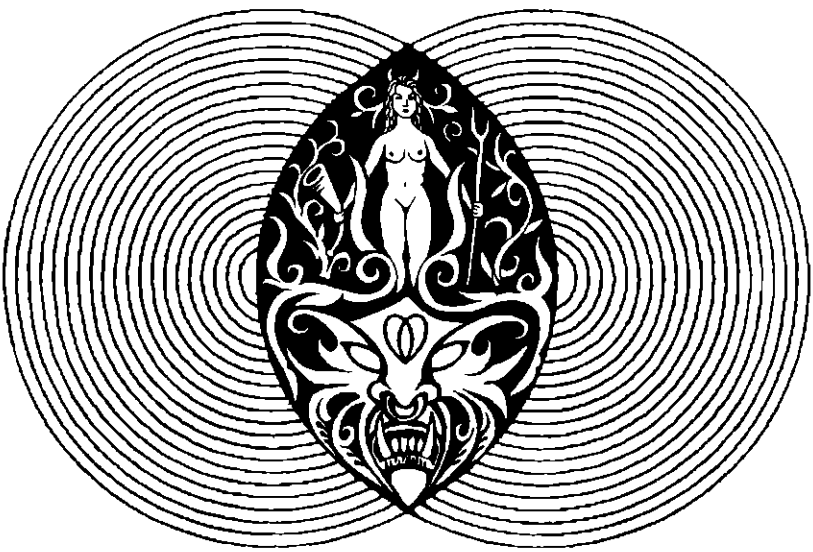
O Bright Lord of Hosts!
O Holy Virgin astride the Moon!
Overturn'd is the Heresy of Fleshly Abnegation,
For by the Body do I create thee,
And by the Body do I venerate thee.
Come forth in procession unto mine Eye,
All ye Idols of Christ the Risen:
The Book of God as Sovereign Logos,
The Cross as the Gateway of Fate's Decree,
And the Post to which the Old Devil is nail'd.
Rais'd Art Thou, O Bloody Cup and Mortal Loaf
As the radiant objects of Ancient Covenant.
Prais'd Thou Art, O Hollow Tomb and Risen Corpse!
Prais'd Thou Art,
Usurper and Sanctuary of the Ancient Ones!
Amen.

Of a sudden as I beheld it, the entirety of the stone herm undulated like the body of a snake. In my rapt state I staggered backward at the sight, but it soon became still once more. Likewise, the dark covert wavered in my vision, no longer a dark crypt but instead a raised mound of red earth, solid and freshly turned. The contours of the stone blurred, and the whole of its surface seemed to divide in twain. The bearded god stepped forth from his stony habitation, erect phallus held in his left hand like unto the enleaf'd club of a wild man. Upon the ruddy earth of the mound, he traced the sign ✠ then raised his right hand upward to the sun, as if to clutch it from the sky, shouting:

"*Anacanaba!*"

At that moment iridescent seed sprung forth from his *membrum* upon the sign of his making. From it, a mist arose, shimmering in the air above the earth. Within its indistinction, shapes began to assume form: a trio of lovely maidens, bright and sinuous as if woven of spiders' silk. One held a flail, one a staff, and the third a pot, and bearing their emblems they danced in ecstatic circles about a fourth, whose features were as yet indistinct. As they danced, the central figure assumed the shape of a robust he-goat, and to my astonishment each maiden offered herself to him in turn. As I beheld this obscenity, the images became transparent and spectral, and at last dispersed into insubstantiality. As if pleased by this display, the cracked face of the god smiled; then, walking backwards, reunited with the herm. The stone then withdrew the last traces of shimmering mist into itself. Likewise, the raised mound upon which the spectacle had taken place was now a cavernous grotto once more.

II
The Phantasmal Order



Locus inter Interiore
et Exteriore
Sapiente
iacet

Of Luminous Perpetuity: Self and Other

Visual perception of stellar light effects the illusion of photic instantaneity when in fact it is an Abyssal relic of an unknown and ancient event, disconnected in time from its physical source. In like manner, the origin-points of Light, and luminous events, perpetuate themselves through Void to diverse reception-points and beyond, even unto the infinitude of non-reception.

In concert with this principle, every manifest form produces an emanation of light which interpenetrates Void and bears distinct, though hidden, signatures of power. The Body of the Perceptible, that entity a witch calls *Self*, dwells in perpetual congress with the unperceived Abyssal Body, or Body of Void, which is similarly referred to as *Other*.[11] Their mediating power is the Body of Shadow, prefiguring the Perceptible, and, when disciplined, bearing the magical writ of the sorcerer into and from the Abyssal Body. As a commingling of the Manifest and the Unmanifest, the magical operator exists as a conscious receptor and projector of radiant emanation.

Implicit within these maxims is the principle that every successful enchantment of the Art Magical produces a distinct emanation of Light, Shadow, and Void interweaving Totality. Knowledge of this maxim assists the Wise in determining how the Magical Fire is to be kindled, what serves as its best fuel, its immolative nuances, and its ultimate duration. This principle also embodies the mindful considerations of magical trajectory and perpetuity.

11. This perpetual intercourse is, in the vulgar man, both unconscious and uncontrolled; severed, as it is, from Will, Desire, and Belief.

Accordingly, Operations of the Art are formulated not merely by need, inspiration and ingenium, but also in consideration of their radiative proclivities and points of reception. This encompasses the knowledge that the light so produced exists not only as a presently-manifest form, but also as a distant artifact in futurity.

The infinite tracery of luminous emanations and abyssal chasma, in their totality, comprise the *Phantasmal Order*; its anatomy is embodied by sentient bonds of interconnectivity, which, when perceived by the Seer, assume the form of intelligences. Intertwining all creation as a vast and phantom lacework, the magnificence of its body eludes the Eye of Clay, but may be glimpsed in part by way of the Sight of the Wise. This subtle conjunction of luminous, umbral and voidful architecture likewise interpenetrates the Subtle Flesh of Man, which we reckon in sum as the *Phantasmal Body*.[12]

Deeds of the Art Magical may forge, intensify, differentiate, or disrupt the bonds of phantasmal emanation, thereby representing their sentient qualities. Where Will, Desire and Belief perfectly frame the emanant trajectory, enchantment achieves realisation in the form of hypostasised Eternity. This is accomplished by the congressive formulae of Light ∞ Void, the particulars of the Grand Triangulum, and the manifest strength of the Phantasmal Body.

12. Such precepts are immeasurably ancient, though for the purposes of our Art we assign especial relevance to the tractate on sentient emanations *De Radiis Stellarum*, composed by the ninth-century Arab philosopher Al-Kindi, as well as the works of (i) the Nolan; and (ii) Ioannis Dee.

Amongst the Companie of Night, these factors infer the presence of an additional principle, an autochthonous light within the witch distinct unto the Art Magical itself, borne of an ancient event and transmitted in shadow, hand-unto-hand, throughout the ages. Where the practitioner attains the favour of the luminaries, the subtle particulars of this *Fire of First Reckoning* are replicated in each Deed of Art, and a distinct portion of primal light is liberated. Thus Enchantment, rightly exacted, is the conscious Procreation of Light, attained by Intercourse with Void.

The Triune Nature of the Phantasmal Body

The Perceptible Body is the Sum Aggregate of Self, formed of the totality of the Known and Manifest. It comprises the natural senses, the Body of Experience and Memory, the architecture of the self-construct, and the variant forces which constitute sentience: Will, Desire, Belief, and others. Present as well in this Body are those forces constrictive of the Self, such as Delusion, and the cloistered zones of blindness it induces.

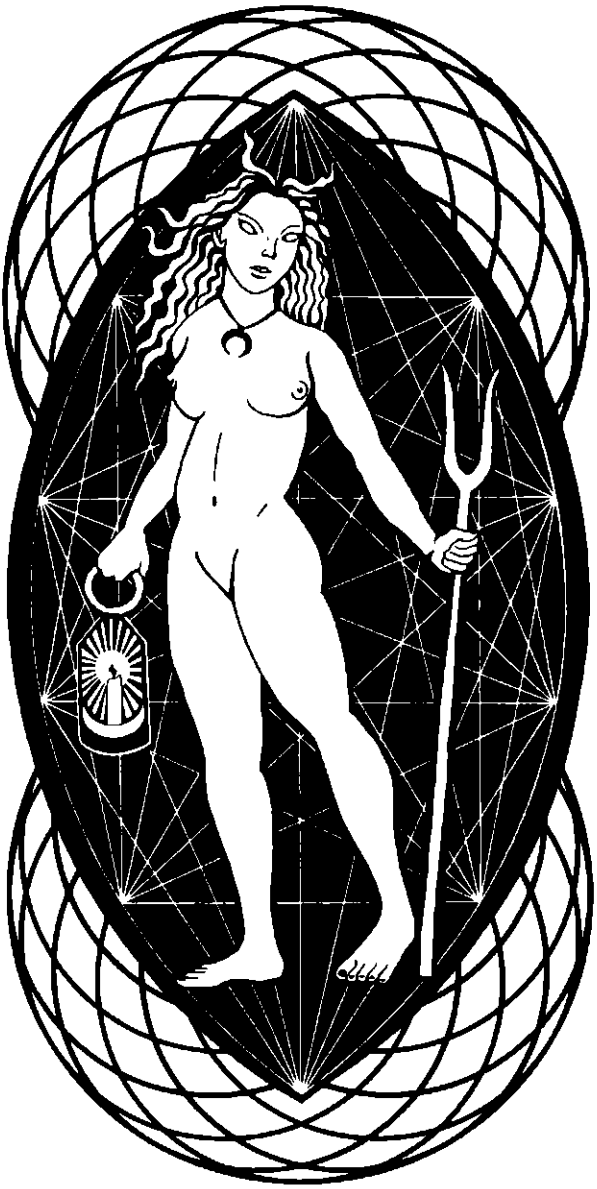
The Abyssal Body exists as an imperceptible corpus of all-possibility, surrounding and interpenetrating Self. There is an historical conflation of the concept of Void with that of Shadow; others equate it to darkness, being the absence of Light. However, the more that is said of Void, the more plenary it becomes, and the less potent any apprehension of it is. We gain some insight from the Companie of Night, who regard Void as the Totality of the Unmanifest or, in contrast to the Self, Otherness. Thus when part of the All-possible is imagined or conceived in any way, it surfaces as Void-Emanant and becomes Shadow.

Shadow, contrasted with Void and Light, is a state of perceptual indistinction situated between the realms of the Unmanifest and the Manifest. As such it is typified by distortion, suggestion, and fluid states of being. When the mundane eyes perceive a shadow, its substance is generated by a co-mingling of both darkness and light; thus in photic terms, they encompass a liminality between the two realms. The dominion of the Magical Shadow may be metaphorically apprehended by consideration of the shadow's mechanical relation to Void, for the visible shapes a shadow assumes indicate an absence in the photic field. For example, a shadow-hand cast upon a surface indicates an actual hand, or a simulacrum thereof, occupies the luminous field of a light-source:- thus a void of corresponding shape and dimension perforates the source-luminosity. Similarly, the shadow's capability of being perceived is also reliant upon that light which surrounds it.

The features of the Body of Shadow are typified by the *sensus umbrae* or 'shadow-sense', this being a complex of sensory moduli existing beyond the parameters of the commonly-acknowledged Human Pentalpha, or five senses. It is the dominion of the extruded sentinel or Fetch, as well as the necromantic zones accessed by more transcendent forms of witchcraft-practice. Where the Body of Shadow becomes consciously empowered through the Art Magical, its form becomes metastable, capable of assuming a multiplicity of powers in accordance with Art.

What is True concerning the Body of Shadow also obtains for the dominions it traverses: the Totality of the Prefigurated is become malleable, for them with the knowledge, skill and sensitivity to do so. Thus it is that certain Temporal Forms may, passing through the Alembick of the Sabbath and into the Adumbration of Spirit, assume the Flesh of the Eternal.

עלמה



חָזוֹן

Reception: Concrescence of Sensorial Light

Betwixt the Magical Eye and the Beheld a reciprocal Connubium of Power is eternal, wherein emanations of the luminous go forth and arrive in simultaneity. This is apprehended by the Seer, who, via sacrifice of the Flesh Entire, participates consciously in the mutual interpenetration of Light via the Eye of Spirit.

Sorcerous Reception, the ingressive modality of Sight, consists in the first instance of *imaginis augura*[13] the diverse sensory rudimenta initially penetrating the sensorial portals of the Flesh of Self, unburdened by meaning. Herein perception occurs in its raw form, its substance unified by all Verity, Phantasie and Falsity.[14] Yet, in accord with the diffractive nature of fleshly sight, their purity is thereafter violated, for the augura are succeeded by re-cognition or assemblage-of-form, sometimes call'd figuration, that liminal state of apprehension which subconsciously assigns encoded reference via context, memory, and experience. In the third instance, ciphers of transference are applied by the Illative Mind, masking the figurated in an attempt to impose meaning.

Each of these perceptual moduli may be, with the correctly-prepared sensorial vessel, subverted, manipulated or arrested altogether by the Seer, and the Golden Gates of Sensorial Gnosis opened. Such is the Art of Sorcerous Reception, a hallowing of light as it passes into the manifold Eyes of the Flesh, sacrificing

13. *imaginis augura* = 'the augurs of image'.
14. This luminous primogenitor we liken to the Black Matter of the Alchemists, sometimes expressed as an ebon skull, or, more commonly, a golden ingot hidden in the midst of a dung-heap.

visual experience unto the Phantasmal Body at the moment of reception. Thus is the Book of Magical Revelation written across the Anatomy of the New Flesh. In apprehending this maxim, the Wise shall note that there has long been a false conflation of receptivity with passivity or stasis. For the Eye of the Seer to open, and the *Lux Haeresis* to penetrate the Adytum of the Skull, active reception must be embraced. As with the sexual formulae of the New Flesh, 'reception' or 'receptivity' embraces the multiple continua of the Virgin and the Harlot; the difference is merely that activity has been interiorised rather than exteriorised.

Projection: Deliquescence of Form into Force

Projection, serving as the conduit of power from Self unto Other, is the consort of Reception. As sensorial gnosis is intrinsically governed by ingressive order, enchantment is sent forth in accord with egressive order; this infers empowerment of the Eye as a radiant force. Amidst the perpetuators of religion, this power of projection has been almost exclusively damned as the so-called 'Evil Eye'. However, the Art of the Witches reckons its power merely as a route of transmission, for benediction or bane. Its modalities may encompass enchantment, votive offering, oracular query, and the exteriorisation of the Sensorial Body for glimpsing what lies beyond.[15] The wise use of this modality of sight lies in apprehending the transience of force and form, or, more appropriately, motion and stasis.

15. A Seer may, for example, project visual scrutiny to a precise location beyond the Body of Flesh, to observe events far distant from one's temporal locality. Where the force of Projection is of sufficient power, the miracle of bilocation occurs: the image of the Seer himself, in whole or in part, may also appear.

Perceptual Congress

Where reception and projection occur in mutuality, *Perceptual Congress* proceeds. This arcanum may be understood graphically by the Sign of the Hourglass, turned on its side. In its component parts, each triangle delimits a field of projection and reception, ranging from singularity to infinity. Where the gates of ingress, egress, and congress are void-points consecrated for congressive power, the point where the two meet is, for the Seer, a portion of Virginal Void. Summoned as the Opener of the Way, her Body serves as the transmuting conduit of the Light Apostate as it interpenetrates the Phantasmal Body of the Seer.

Magical Perception does not reach its terminus with identification, correlation, or even exhaustion, but, being that it is born of ecstasis, continues into perpetuity as Light within the Phantasmal Body. It must therefore be dually-conceived as a temporal process of the present moment, but also as part of an eternal operation of enmantling the spirit, linking past incarnative sense to that of carnal futurity. In the former action, the needs and knowledge of the moment are actualised as a single point of light; in the latter, they assume the form of a luminous Circle. A third magical extrapolation unites the two, where-in the zones exterior and interior to the glyph, being empty yet liminal to light, beome malleable.

The cloaked brethren of *The Hidden Society* are said to utter a prayer seeking the Revelation of Spirit from the Virgin herself, uttered with great zeal, as sacrifice is given in the form of the flesh defiled. Staring into a moonless night sky, or yet the black hollows of a tomb, they spin their entreaty upon the silent darkness:

Entreaty unto the Virga Nigra

Fixity of Gaze I set upon thee, sun-lit Road,
Eye-unto-Eye-unto-Eye I pray:
O' Man in Devil's Image made,
Stand I bone-shod at the Gates of Horn,
Hear, behold, my Prayer of Ravishing.

Fixity of Gaze I set upon thee, Moon-lit Way,
Eye-unto-Eye-unto-Eye I pray:
O' Woman in High God's Image made,
Stand I flesh-veil'd at the Gates of Horn,
Hear, behold, my Prayer of Ravishing.

Fixity of Gaze I set upon the Skull,
Eye-unto-eye-unto-Eye I pray:
O' Corpse in mine own image made,
Now light the virgin-taper's fire
And at my Final Ravishing.

∞

Where three gather in the Holy Sabbat, the *Eye of the Graeae* is generated, and diverse sensoria aligned to opening a singular portal of ingress. The threefold portals of fleshly reception thus dilated, the Hidden shall be perceived in Unity and in Trinty, the Self sacrificed in full to assume the resonance of the Vessel of Other. As with the Hidden Design of the Witch's Arte, congress in this manner becometh reciprocal for the fulfillment of unified enchantment. This manifest strengthening of power is a Principle of Three itself, by whose Arcanum the Field of Arte is bounded with certainty and the powers of the Delphic Tripod stabilised.

Species of Sight, and the Images Resulting

The Creativities of the Seer are empowered, but also constrained, by the phantasmal attributes of his eyes. The same is true for the Eye of the Artist, whose image-producing faculties mask the phantasmal with the corporeal. There exists in consequence a direct relationship between the Eyes as Gates of Perception and their potentials as radiators of Magical Power. To predict the parameters of that which may, by Art, be envisioned and imaginally manifest, the virtue of the Eye must first be known.

The Eye of Clay reckons outward form and the procession of 'meaning' manacled to its substance. This re-presentation, in the interest of self-contextualisation, rapidly diminishes the magical potentials of the object seen. Perception by means of this Eye is thus become a kind of cursory notation wherein seeing, and experience of image, is subordinated to corporeal bonds. Thus the constraint of projection mirrors that of reception. Those who see in this manner conflate surface with interior; in their creative expression they produce images and objects called 'effigies' and 'dead letters'.

The Philosophical Eye sees in a manner like unto the Eye of Clay, but with the additional assumption that all things seen have more than one meaning, and ultimate definitions are temporarily suspended *pro tempore* for the sake of acquiring greater knowledge of the object and its mundane context. This is the beloved pastime of the occultist, who is amused by the mental extrapolation of symbol and meaning and their clever juxtaposition. Yet underlying this route of perception is the silent assumption that, once hypothesis has run its course, all things must needs be assigned a fixed explanation for the sake of

preserving the Rational. Those who see in this manner perceive surface and interior as separate, but both ultimately as the clay of subjective impress. They produce images called 'follies', or, where interaction between eye, hand and image is governed by religious dicta, 'icons'.

To behold a thing with the *Eye of Spirit*[16] or *Phantasmal Eye* is to perceive not only its hidden quality of light, but also the parameters of its seed-emanation from Void. The *Oculus Spiritualis* comprehends these aspects not merely as the object's nullity, but as shadowed peculiarities of its pre-existence, the unseen foundation from which it arises. This Voidful Stone, known unto the Companions of Night as *Zha-Baetylon*[17], and the primal sacrifice which happens upon it, are all-important in determination of the specific form an object or image will take. The creator of magical images reckons this interstitium as the Zeroth, an emanation of the Pure Virgin which, although she has not conjoined in fleshly congress, nevertheless retains the perpetual desire to do so. Despite absence of form, this desire commands specific sexual moduli which determine morphology of the object and the manner of congress –whether it be the holy *Hieros-gamos* or debauch'd fornication– which gives birth to it.

16. The Hidden Eye of the Skull; the Tantriks call it *Ajna*. The Witch's secret name for this corporeal portico is 'The Gate of Eden', for it was the paradisial doorway opened unto Eve by the intercession of Samael. According to lore, this allowed her eyes to see as never before, beholding the hidden realms of the Gods. The teaching further relates that the Eye in the Crown was the portal permanently sealed by the flaming swords of the Kerubim, closed unto all but Cain, father of the generations of sorcerers. This Eye is the antipode of the Eye of the Vulva/Phallus, which share a magical unity in certain magical functions.

17. From *Za-Batulon* = by gematria 561, allied unto Cain. One of its meanings is 'temple-stone of primordial fire' it is also related to *Bethel* 'House of God' and *Baetylus*, the witch-stone fallen from the sky.

For this reason, the Phantasmal Eye beholds a sexual trajectory present in all things, not fleshly, but protosarkian; not bound by past and present, but by Eternity, and makes use of this knowledge in Art. Further, this perceptual carnality extends to the Art of Beholding, such that visual interaction with all things constitutes an holy sexuality betwixt the Seer and the Seen. Those who see in this manner, and in accord with the perfection of this Sight, produce images and objects called 'gods'.

Conjuration of the Black Stone

Being the Adumbrative Prefiguration of the Epiphaneia of the Wise

As it is spoken: Azab Qalabat Hadamas!
So let it be done: Qum-A-Sabbathul!
Bow'd am I in the Shrine of the Night-Veil'd Virgin,
Inhum'd in the absent Shroud mine own nullity;
O' Black Hand of Power, stretch forth unto the Tomb,
There by Art to seize all abomination,
By Art to quicken the Charnel-Field of Negation.
O' Maiden-Stone of Fairest exiguity,
O' Body graven with the umbral seals of the quiescent,
Deflower'd art Thou 'pon the Ashlar of the Manifest:
Mould we as One the flame-scrib'd Dominions of Henok,
Raise we as One the Columns of Primal Ancestry.
O' Thou Serpent coil'd about the Fascinum of I-not-I,
At the Accursed Place of All-Straying thou Art rais'd,
High on the Staff of the Wandering Prophet.
Speak thou, Black Head of Tricephalic Wisdom!
Bear forth the Sacrificial Lamp, Mirror of all Flesh become,
For the Blood is the Light that shineth in darkness.
Become I the Gateway of Mine own Passage,
The Grand Convocation of the Body of One.

The Templum of All-Desire

"What transpired in the Orchards of the Wise?" the Queen of the Lamia asked of me. She led me upward along a rough and winding path, through a forest of Hawthorn and bramble. A sweet odour haunted the Way, a perfume which inexplicably roused, as seeds, the shadows of mine own memory, yet none became wholly manifest.

I relayed my astonishment at having seen a stone god become living, the extremity of the sacrifices required of me, and the manner in which my very eyesight seemed to have been affected thereafter. She inquired more deeply as to this final matter.

"All I now behold seemeth as the seed of some greater and stranger thing, as if engorged with power, no matter if it be beauteous or horrid. It as if all is alive and holy, and convulsing in the throes of carnal pleasure."

Upon hearing my answer, the Queen burst into thundering laughter with a force that unnerved me; it seemed to come from beyond her, as if originating in caverns far below the earth. Then, as abruptly as she laughed, her face became stern once more and she turned away from me.

"Such is the Gift you have been given, according to the sacrifice made. It is irrevocable."

As the trees grew thinner, the ground became level and afforded a view of a distant plateau. Upon it I glimpsed a monumental construction of gleaming white stone, perhaps one mile distant. Its details were as yet obscure to me, but evoked the aires of

the architecture of the Old Etruscans. As my eyes were fixed on this remote structure, I was of a sudden overcome by a most savoury and alluring floral aroma. All about us, sprawling in great masses were wild roses of unknown type, thriving under the sole care of nymphs unseen. Some, being youthful, stood as individual bushes, but a greater number, untouched by shears, had formed dense, budded hedges. Yet none of these flowers, despite their intoxicating perfume, had yet opened. And I found that, despite my resolute procession toward the chapel in the distance, I craved them, if for nothing more than to keep as a holy memento of my peregrination.

Upon our arrival, I discovered the monument to be of white marble, its lines manifest in accord with the pattern of the Antient Ogdoad. The chapel was ringed about with smiling caryatids, and each of the pale maidens bearing upon her head a curious vessel in the shape of a skull. Like the wilderness of wild roses beyond its perimeter, the hedging about the monument was untended by human hand, dense with the same fragrant buds.

At the portico my guide stopped me and turned to address me directly. "The time for Offering is at Hand. What have you brought in sacrifice to this Place?"

Her question was met with mine own disarmed silence. Vexatious that I was found wanting, I attempted to explain my deficit. I said that all that I possessed, even my clothing, had been given over to the God of the Orchard, replaced by the rough robe of ashen colour my fellow celebrants had given me. The passing moments assumed a gravid air as her eyes locked upon mine. She then asked if I retained my desire to pass amongst the Companie of Night, which I affirmed.

"Then such," she said, "Shall ever serve as your Offering."

Through a veil of White Silk I was led into the chapel, entering a central chamber of sweet-smelling rosewood, having eight walls, each of which was adorned by a curious fresco, painted *Trompe-l'œil*. Were it not for the grave nature of our undertaking, I would have dwelled more deeply on each of these images, so great was the skill of their artifice. She led me to the north-east station, from which we processed around the chamber in silence, contemplating each of the eight images in turn.

The First.

An alabaster egg, carved with the Seals of the Moon, from which hatched a crimson snake with horns of golden fire.

The Second.

A carpet of red roses, atop which rested a great fig leaf inscribed with a red pentaculum. In the midst of the star was an iron padlock and a key carved of emerald.

The Third.

A young bearded man of handsome face arrayed in a simple white robe, standing before an altar heaped high with fruit and grain.

The Fourth.

An upright staff intertwined with flowering thorn, atop which was perched a mask of a horned grotesque; from its mouth a scroll proceeded bearing the words

PER VIA NOVUM CARNIS
DEI REGNUM ENUNTIABITUR.

The Fifth.

A nubile maiden, her hair woven with hawthorn flowers, kneels before a phallic herm carved of porphyry; she holds a bowl of perfumed oil.

The Sixth.

A nude youth, his hands bound behind his back, bows before a woman wearing a green robe and horned mask. In one hand she bears a lamp, in the other a sword. Betwixt them, a vessel of terracotta sits upon the ground.

The Seventh.

A silver chalice floats above a silent pool amidst a thicket of willows; from its mouth radiates the light of three stars.

The Eighth.

An image of a male corpse wrapped in a burial shroud, lying in an open grave. Above him stands a woman in white looking downward. In her left hand she holds a sod of earth, and in her right a lantern with a blood-red candle.

In particular, this final image of the sequence was most disarming, for the eyes of the corpse were open, his expression bearing a distorted rictus, as if still clenched by the *rigor* of death. In a trice his death-mask seemed to writhe, and I beheld his face as mine own, locked in an expression of paralysed horror.

"Which of these images," she asked with severity, "Represents yourself?" Her eyes were set upon me like the tip of a poison blade, suspended in air before a swift descent.

In response to her challenge, my awareness shifted, and seemed to operate from outside mine own body. I then processed alone around the sanctum once more, pausing at each image to stand in its strange radiance. Before each I made silent supplication, acknowledging first its power, then my aspiration to partake of its Mystery, and finally, its ineffable nature. When each had been given, I proceeded to the centre of the chamber and knelt before a singular artifact: a raised altar, covered in white rose petals, and stained with the bloodiest red imaginable, for it bore in its centre a ripe poundgarnet pierced with a dagger.

The Arena of Reception

The Arena of Reception, being the temporal field in which Sensorial Light is situated, exhibits quiescent influence upon its indwelling power, such that a portion of its eternal nature is hypostasised. In this manner the Arena functions as a chapel, an holy shrine or sanctum wherein the image is exalted. The Arena is conjoined in a blessed copulation with the magical image it contains, and the child of their union is the perceptual enchantment of Illumination, as seen by the Phantasmal Eye.

An eternal image may thus move through many such Arenas, like unto an astral pilgrim, ever wandering from chapel to chapel. In each holy shrine it abides, a different mask of power is donned, yet the image's infinite nature remains the animating force behind the mask. In this manner, one thing becomes many.[18]

Let us consider the ancient symbol of the sword. Borne first of the flames of the Kerubim, and later of foundry and forge, its origin encompasses the sacred mysteries of transmutation by fire. Thus it is glorified in the courts of Vulcan, Haephestos, Tubalcain, and indeed Azazel, that exiled angel of old who instructed primal man in the Art Metallurgic.[19] The sword also encompasses the power of division, serving both the utility of war and an arcanum of spirit. This transmutative nature is part of its holy lineage and the confluence of powers which conceive it.

18. The fifteenth-century book *Hypnerotomachia Poliphili* by Francesco Colonna, in both its substance and narrative exposition, is a manifest exemplar of the arcanum of the Arena of Reception.

19. I Enoch 8:1. Some amongst the witches hold the divine metallurgists as their gods or ancestors.

But the sword also bears a more immediate unity of transmutative and divisive power- the division of flesh from spirit, and the transformation of man into corpse. Within the compass of the sword's actuality, these attributes perpetually reflect, and oppose, one another, as do light and shadow.

Yet the sword's masks may change in accord with the Arena in which it appears. Seen lying upon a battlefield, the blade signifies one thing; seen sheathed at the side of a cavalier, it conveys yet another. The sword fixed within a stone relays one mystery, and a broken sword an arcanum entirely different. The Sword of Justice, held aloft by the courthouse statue as a foundational symbol of civilising power, hearkens to both its nobility and barbarity. In all cases, the sword embodies an eternal power –but also a temporal power determined by its Arena of Reception.

In addition to its crystallising influence upon the perceptible powers of image, the Arena of Reception possesses an Interior Form, comprising the type of portal through which the Light of any perceived Image passes. The type of portal and its powers thus aid in the crystallization of Light within the magical sensorium. The Eye and its image-making faculties is the chief interior form of the Arena of Reception within the Seer. But all organs of the known and unknown senses may, by the power of witchcraft become Eyes, that the New Flesh may perceive all.

The Lexicon of the Phantasmal

The Array of the Perceptible provides an endless procession of *signa* accessible by the Wise-of-Art. Because the light-gathering faculties of man are particularly dominant in the sensorial field, and because Civilisation and its metastases favour the development of this fleshly sense over others, these *signa* frequently assume the form of images. However, phantasmal *signa* may be perceived through any magically-empowered sensory route.

These comprise:

> Those perceptible things which relate eternally to their concealed arcana;
>
> Those perceptible things which relate in microcosm to their concealed arcana, particularly in the liminal zones where subjective impress of the individual sensorium interpenetrates that which lies beyond;
>
> Those artificial *signa* serving as ciphers unto the individual Seer, self-contained.

By its sensorial nature, the Carnal Vessel and all its faculties, whether consciously empowered or not, serves as an Arena of Reception for all luminous emanation assuming the forms of *signa*. Thus is a Lexicon of Sensation continually created within the Body, comprised of a retinue of signs utilised by the empowered Eye of Seeing. This lexicon is not merely visual, but consists of all entity perceived via the para-sensory routes, as well as the mundane senses.

For the Seer, such a lexicon of aethyric signs is linked to corresponding powers, which may be permutated with others via the perceptual modalities of Reception, Projection and Perceptual Congress. However, the powers of the phantasmal *signa* are manifold, each of which radiates in specificity according to the Arcanum of its host Arena. Thus their potentialities are jointly expressed in Singularity, Duality, and Infinity.

As an example, consider the manifold resonances of the wax taper, an ancient symbol of the Witch's Art. Experienced in phantasmal emanation, it ceases to be a mere bearer of flame and light, but rather becomes a multi-armed godform in itself:

- *A Pillar of Fire.*
- *An Emmisary of the Solar Foison.*
- *A Token of Illumination.*
- *A Concrescence of the Totemick Spirit of the Bee.*
- *A Phallus, in emanation, form and function.*
- *An Emblem of the Burnt Sacrifice.*
- *The Circle itself: its centre and periphery.*

As the Work Proper of the Seer is Opening the Beholding Eye, it also consists of assembling the Phantasmal Lexicon, both for matters of divination and the crystallisation of power. Let patient reckoning and careful observation be the key to test all locks.

Where *signa* arise from the Dominion of the Imperceptible, crossing the gulf into Sensorial Awareness, their eidolons are generated. However, because of their vacuous origin, their shadowy reflections frequently assume the forms of the Hideous, alienating perceptual consciousness. The reflexive response of the vulgar mind is to assign name, value, meaning, or a comparable *signa* of the Perceptible so that its numinous breadth is more easily contextualised within the Lexicon.

The Eye of the Witch, by contrast, becometh as Void itself, in magical action tenebrating the whole of the Phantasmal Lexicon, thereby to embrace the intrusive *signa's* hæcceity. Possessing with utter abandon, its arcana are impressed upon the New Flesh, often at a level not immediately comprehensible. Despite this, the artifacts of its presence may be exhumed by way of the Shadow-senses.

There are phantasmal *signa* whose relation to their aligned spirits or powers is vastly ancient, having perpetuated through aeons in concord with their visible hosts. One such emanation is the dual serpent of light coiled about the central column in the Body of Man. Another is the readily perceptible emanant fields surrounding certain stones. Though hidden from the waking eye, such may be perceived by some amid silence and stillness, or by the routes of dream, or shadow-senses. The attributes of such signs vary, but the Re-Ordering of the Body of Knowledge will cause them to assume a shape or form that can be visually perceived.

Likewise, certain of these luminous emanations are associated with specific witch-clans, and upon ritual entrance to their ranks, the luminous signature is granted, attaching itself to the new initiate as both a phantasmal marker and Ward. Whilst hidden from the waking eyes, these spectral forms may be glimpsed at the height of Sabbatic reverie, usually as an exteriorisation of phantasms.[20]

These aspects of the aethyrial properly belong to the Body of Shadow. Those of particularly keen Sight may, in moments where such entities are engorged with power, discern them as visible forms. A similar occurrence may be sometimes observed at the moment of death, or just prior to it, as the shade makes exit from the Body of Flesh.

20. From my experiences amidst the Blessed Sabbat, I observe this to be both a *causatum* of spirit-possession and a willed act of sorcery, though arising from wholly different magical origins.

Quickening the Body of Shadow.

It is said that certain witch-sects undertake the ABDICATIO, a ritual induction serving to hallow the Body Entire unto their Diableries. Opening the Portals of Sight, this sacrament, whose origins lie in obscurity, is in actuality the *hieros-gamos* of the Fleshly Sensorium and Phantasmal Body. Herein all radiant interconnectivity is conjugated with its voidful substrate to establish the Body of Shadow. It is given unto novitiates who have not yet refined the more subtle portals of the body as magical sensoria, and require –in accord with good custom– a more potent reckoning.

Having abided in seclusion for the needful period of time, the hooded inductee is brought before the nocturnal assembly. She then renounces 'bodily honour', as well as all previous conceptions of pleasure and pain. The oath thus extracted, she is then stripped naked, and the body smeared with a deliriant salve[21] by all members of the watchful, who then offer the virginal witch to the God of the Sabbath. In the rite which follows, the magical potentials of the virginal flesh are ascertained as the senses are driven to exhaustion. Dark Auguries are taken, the interpretation of which reveals the Secret Nature of the initiate.

In this manner the Body Entire is prepared as the Bride of the Discarnate, who in their act of ravishing the flesh, make of it an infinitude of revelatory portals. Where the abyssal gods grant their favour, the noviate is awakened unto the New Flesh, and the first eyes of the Phantasmal Body are opened.

21. Historically, the narcotic Chrism of the Witches contains conium, henbane, poplar, aconite, opium, asarum, castoreum, and pulverised wood ash. Soot and other blackening agents are also added in honour of the Black Man of the Sabbath, and in traditional reference to the Grade of 0° = Novitiate.

Abdicatio

Being the Surrender of the Body of Flesh Unto the God of the Infernal Sabbat

A Dei Corporo
Sub Terra Sepulto,
Hominis Corpus
Ad astra receptus![22]

As Cain the Curst, gone forth amid the thorn-thicket maze,
From All I turn away.
As the Corpse constrain'd by the Ark of Gallows-wood,
Against the Day I turn.
As the Light of the Sun seal'd in the Red Vessel of Fate,
For Evermore I stray.

Juj-A-Peth-Juj!
Soot-black Father, behold This, my Forceful Prayer:
All grain-fields seen and hidden
I ripen for the Devil our Lord,
The Good Bread broken for the Feast of Dame Night.
Sow thou, Rapture of Carnality,
The Great Fields of the Paradises-beyond-flesh;
Grant Passage, O Body of Mortification
The sacrificial road unto the Abyssal Hells;
All Ordeal to Benediction turn.
Mixing-Vessel of the Triumphant Dead am I,
Wine of Midnight shall I make;
Watcher at the Ways-of-All am I,
The Cup of Passage shall I take.

22. Latin: 'By the Body of God Buried under Earth, the Body of Man is raised to the stars.' This incantation is accompanied by rites of an heretical nature, said to blaspheme the mysteries Crucifixion and Resurrection.

Gathering the Dominions of the Imaginal

The Arte Magical is of sufficient potency and origination that it need not model itself upon the artifices of fantasists; nor is the sorcerer bound by the experiences of others in effectively penetrating the vastness of his own. The Inner Nature of Witch-Cult is such that it has long recognised Imagination as one of the greatest incarnative powers of Man. This faculty, especially in the past four centuries, has been suppressed, manacled, muted, and assaulted in the profane order; content to atrophy in the Station of the Ape, it is thus become, in our present era, a Forbidden Art. Accordingly the Imaginal Lexicon of Witchcraft is concerned with that which may liberate Imagination for self-enchantment. The quintessential teachings are not particular symbols or precepts, but rather dynamic relationships, movements, and postures, each of which assumes its highest flowering from a unique conjunction with each Adept.

Imagination, usually defined as the image-making faculty of the mind, is, in its witchcraft-conception, extended beyond the visual into the totality of the sensorial. Its powers lie beyond the singular ability to form sensorial simulacra (such as the image of a Rose or the odour of a corpse) at will. The Imaginal Faculty, or the emanant powers of the Phantasmal Body, is dynamic; it actively links zones of power with one another, and in multiplicity permutates and transmutes them.

An exemplar may here be given in the dual conception of Self-as-singular and as Multitude. In the midst of a contemplative spell, one may magically experience the Self of the present moment, the sum of manifest knowledge, sensation, artistry,

understanding, triumphs, failures, and other attributes. Tangent to this may be summoned the varying 'hypostases of Self' through one's own incarnative cycle: the younger selves of time past which, sacrificed upon the leaden Altar of Old Kronos, have given rise to the present flesh. To this growing assembly of Selves one may then extrapolate the procession to include the Possible Selves of Futurity. As with the ensorcellment of the experiential, all may be empowered as individuals or as legion experienced as One. Whether for pleasure, power, or knowledge, the varying emanations of Self conjured by the Imaginal Faculty serve for a greater unity and magical experience of Self. The strand cohering the whole is the prismatic extrapolation of the Grand Triangulum.[24]

The Imagination may also be utilised for the encircling and empowerment of Experience as a reservoir of power. The fears of another cannot stand as equals to those devils emergent upon the sorcerer's own path; likewise are his Delights and Ecstasies sovereign over those experienced vicariously. This primacy, however, lies inert, as bones in the hollows of a crypt; it must be claimed, first by acknowledgment, then by sustenance, and finally by possession. Thus let the sorcerer endeavour to take account of the hooks and crooks of the road he has trodden thus far, apprehending and empowering all such zones of power as Hidden Famuli.[25] Their holy dominions thus established, each shall pour forth *numen* as an holy well, and a shrine be raised

24. Will, Desire, and Belief. To the *Brethren of Thelema*, the apprehension and alignment of the Path (and subsequently the Operation of Art) with the True Will. There are also some amongst the Company of Night who explain this as the unique Thread of Power granted each person's incarnation by the Fates – the recognition of this, and the alignment of the Path to Her power, is the emergence of the Hidden Will.

25. Accomplished by diverse means of the Art Magical, i.e. empowered images, names, sigillae, aural vibrations &c.

all round and about the source. As each power is reckoned and by Art enshrined, radiant threads of interconnectivity shall weave the Imaginal Body anew, illuminating conjunctions of power previously unknown. The Templi of Emanation raised, their central fires may be kindled and the Mask'd retinue may then process in singularity and unity as the sorcerer wills.

And yet, beware such Kingdoms of power lapsing into the squalor of mere monuments. As all were bound in the beginning by Pleasure, each must be actively pleasured, by Art, to retain its vitality. Where the Kingdom of Self is divided from Pleasure, its architecture falls into rubble, and Divine Right is forfeit.

Such imaginally-extruded dominions must ever be set apart from the greater, inviolable Dominion of the Imagination itself. For example, one beauty and power of the Holy Kabbalah lies not in its fundamental ordering of the cosmos, but in the hidden teaching that the cosmos may be so imagined. Therefore is it worthy of study as a received and conceived phantasmal projection, both for the subtleties of its truths, and for its resilient capacity to function as an aethyric mirror to the projections of fantasists.[26]

26. One of the Holy Tree's most significant functions is as a reservoir of magical lore and tradition. However, for many it fulfils the unacknowledged rôle of *Sanctuary of Reason* in a universe whose complexity is an affront to Mind.

The Spell Call'd

The Lamp of Ashen Flame

Being the Establishment
Of the Dominion of Phantasmal Body

I: *Conjuration of the Body of the Perceptible*

Let a wax taper be kindled in darkness, and set before the eyes as a singular focus.

By sacrifice of Awareness-in-Totality, perceive each of the Known Senses in its immediate and active form as a singular recipient of Emanation. Experience each sense to the exclusion of all others, and, in turn, its quintessence. Allow each individual sense, as a form of Revealed Power, to assume the radiance and heat of flame, burning in its cognate physical nexus. When all sensoria have thus been kindled as fires of the body, let all be united, one unto the other, in a Living Body of Fire, whose form may thus be perceived by each sense radiated in both singularity and unity, corresponding with the Body of Flesh.

With successive practice, expand each sense from singularity to multiplicity, allowing such sentient zones as Thought, Emotion, Memory, and Experience, to also assume ignified forms be incorporated as unified portions of the Whole.

II: *Conjuration of the Body of Void*

The Averse Operation is performed in darkness and silence as a Rite of Grand Ascesis, to 'embody' a simulacrum or Effigy of Void. Within the Mirror of Phantasmal Reckoning, let all sentient flames of the Perceptible be gradually extinguished, thereby to achieve a state of sensorial nullity, even unto that precipice where Self-definition collapses. Each sensation is first perceived as its own absence, and thence into Vanishment. The indistinct shall thus become obscure, and the obscure unperceived. Where this practice is achieved to the degree of near-anaesthesis, it remains a paradoxically incomplete representation of Void and thus only an Eidolon of the Unmanifest.[28] As such, for the purpose of the rite, the Body is perceived as the negatively-manifest Self, formed of lightless flame without sensorial attribute.

III : *Conjuration of the Body of Shadow*

The Body of Shadow, arising from the co-mingling of the perceived and unperceived, is the Aberrator of the Sensorial Kingdoms. This adumbrated spirit-emanant of the witch is generated both in darkness and in light, hence a single candle serves the Work as a Sacrificial Aid. In this operation, let the burning taper be situated behind the field of vision such that only shadow is perceived. A neutral suffumigant, vaporating opaque smoke, may serve to establish needful visual liminality.[29]

28. Use of pharmacological anaesthetics for this particular rite is discouraged, as they suppress certain senses whilst magnifying or distorting others. Their physiological action also serves as an impediment to the imaginal force required to project the corporeal simulacrum of Void.

29. Oft-repeated perfume formulae include *Dictamnos* or Dittany. A more traditional witch-formulation for this incense is comprised of two parts tree resin and one part carbonaceous material, i.e. powdered bark, twigs, or leaves. For example, Frankincense and Sanders.

By this magical route, let the radiant Body of the Perceptible first be fashioned in its heightened form, absent of the burning candle in the sphere of mundane vision. At the summation of the flame-body's forging, both imagined and sensed, its individual components are wed unto their unmanifest absences within the Body of Void. The resulting eidolic conjunction gives rise to a body of partial-manifestation which is at once perceptible and permeable, envisioned as a deified body of gray flame, smoke and mist.

In successive praxis shall the Umbral Body thus serve as a means to deliquesce and permutate the Radiances of the Perceptible, as well as to build and strengthen the Phantasmal Body.

The Audience of the Shroud

The precise circumstances of my going-forth into exile are manifold, and their totality must forever remain committed to the Coffin, but there is a singular event which bears relevance to my account. The night before my departure, I was startled awake by a hooded presence in my cell, sitting quietly in a chair by the window. In the thanatonic mist of waking trepidation, it appeared as if an esteemed brother of the Order had come to me bearing the burden of silent purpose. My eyes toiled to discern his identity but his robe, and the mantle of night, concealed him entirely.

The cowl parted, and there wavered a face whose substance had long succumbed to mortality's claw. Only sparse moonlight separated its contours from the darkness of my chamber,

entreating the skeletal glint of teeth and curling gray horns. Amid desiccated furrows of black hide I discerned portions where only fibrous bone, or yet mere hollows, remained. Though his body moved but little, it seemed as if his face, robe, and even the blackness about him swarmed with a barely-discernible host of vermin. Oddly, though opprobium seemed to pour out of him into the darkness beyond, it was his ravenous vacuity and its seeming ability to drain thought as it arose that was most alarming. I started awake, thinking the ghastly intrusion an ill-augured dream, and rose to retrieve my lamp.

"I command thee, bring no light!" he growled, his cold breath the blood-suffused stench of the ancient hecatomb. And as he bid it, the flame in my lamp was extinguished.

"Who art thou, brother?" I asked, my eyes entreating the Moon for more light.

"I am the God of Abraham," he said, "Behold the Lord thy God."

✠

The world common of men and their terrestrial concerns is one of tenebration:- the obfuscation of spiritual truth, and the cyclic snuffing of Divine Light in whatever body it may assume. In response, the nature of the Light of Wisdom is that it conceals itself, by great cunning, within the husks of mortal matter. There are some in whom the Torch of the Fallen Ones burns bright, and yet others who, unknowing of its veiled lustre, harbour it as a mere spark. Certain subtle and luminous signatures emanate from these persons, which the Seer may observe and recognise. Call'd amongst the Wise 'The Mark of Cain', this astral token is otherwise invisible to the flesh of mortal clay, and serves as an additional means of recognition amongst

the Brethren of Exile.[30] Unto the slumbering witch-soul it also serveth as a beacon, and may, aroused by a proper magical bellows, quicken the spark to a raging inferno.

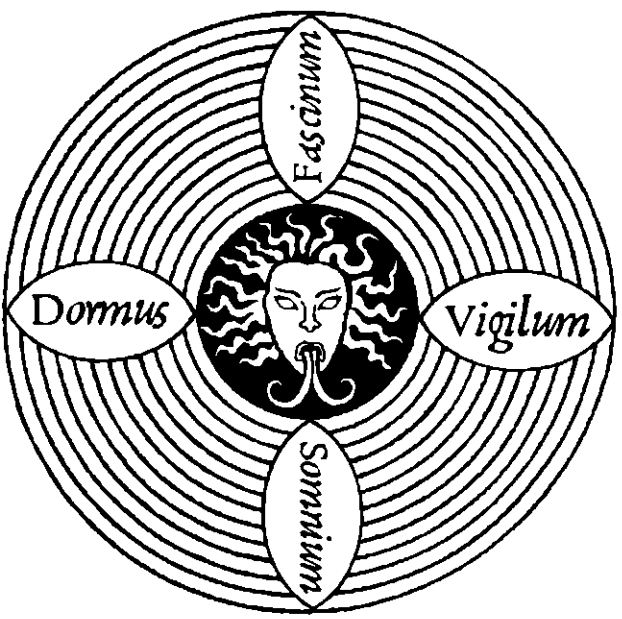
In the early years of my exile, I was privileged to meet a venerable old witch who spoke to me of an ancient and sovereign spell called 'The Audience of the Shroud'. Its precise method is secret, but the power of its reckoning certain. The operation begins with several Veiled Ones going forth amongst the throng of common men, there to 'Give Audience'.

The spell is first exacted by a single *lamia*. By sexualised empowerment, the Eye is magically divided, and thence becomes heterotelic. In this manner it comes to perceive the Light Apostate, by way of its phantasmal emanation, if such are to be seen shining amongst the clay-born. The Phantasmal Eye thus opened, if the Sign is emanant from the stranger's radiant anatomy, the witch then petitions her associates to Give Audience as well, not identifying the person discerned by the spell. This tests their abilities individually to recognise the Sign upon the same person, as well as serving as an opposing proof against any possible projection of Desire.

Should the Eyes of All be in agreement, a pact is made to further observe the person, and, should opportunity arise, approach them discreetly. In other instances this same spell is also used to assess the hidden nature of a person – his 'luminous heredity' so call'd – especially those suspected of the word and deed of falsehood. In this manner they winnow the Grain of Man, that the Mill receive only the finest corn, and the Sabbath-Bread be of good savour.

30. These Signs have numerous names, such as 'The Horns of Diana', or the 'Horns of Fortune'.

III
Roads of the New Flesh



Re-Ordering the Body of Knowledge

Orthodox religion proscribes the senses, making them the cause of perceptual error, which must ever be suppressed or 'transcended' to attain divine knowledge. Science, whose origins lie in the sensorial arts of observation, increasingly diminishes the senses' verity and worth, replacing them with mechanical abstractions in pursuit of the Effigy of Objectivity. Even the Libertine, whose manifesto is chiseled in the alphabets of sensualism, has pinioned the retinue of senses to a philosophical excess, or else unconsciously relates to them as slave unto master.

The senses, their magical extensions and apotheoses, are venerated by the witch as as conduits of power within the Grand Altar of Flesh. Magical Dominion is thus gained where the senses are free of all restraint, but also where their potentials are subject to complete regimentation. Though these are artificial polarities worthy of contemplation, it is the infinitude of possibility lying betwixt them which is of greatest, and most immediate, import. Inasmuch as the Esoteric Knowledge of the Body is essential for the successful harvest of this power, so too is the responsibility for its integration with the Path at all levels.

Within the Great Congress of the Companie of Midnight, ecstasy is extrapolated in infinitude, made manifest as knowledge by countless routes of perception. Understanding of sensorial ingress may occur instantaneously, in gradation, or seemingly not all. In instances where the Mind is overshadowed by the *orgia* of the senses, it is often the case that knowledge of spirit is inscribed directly into the hidden zones of the Body, to be accessed magically at a later time. The Work of the Seer is the Transmutation of the Mundane Self into the New Flesh, whereby interpenetration of the Body of the Perceptible by the Body of Otherness may proceed. To accomplish this, the senses must be empowered *en masse* as extensions of the magical body, as must every

mundane and magical experience, potential and latency. In inception, this is the work of re-ordering, in its fruition, it is *Telaesthesis*, the extension of the sensorium beyond the known parameters of Self.[31]

However, as the New Flesh is the abyssal repository of this rare understanding, only a fraction of it becomes verbal, the remainder consigned to para-sensorial routes of expression. Beyond the earthly dominions of the five known senses exist what the Wise have come to call *sensus umbrae*, a vast retinue of aethyric and spirituous vitalities which may, given correct magical attenuation, be awakened as routes of reception and projection.[32]

Fragmenting mundane routes of perception, the Rites of the High Sabbat elaborate awareness outside temporal somatic knowledge; the darkly-scintillant corpus thus experienced is then claimed as a true magical operator *beyond* the Flesh. The image of the naked body, beyond consideration of its spectra of carnality, is to the witch representative of the Field of Sensorial Possibility, ecstatic and horrific, known and unknown. The image of the Theriomorph thus encompasses a Sabbatic Apotheosis wherein transmundane senses have been incorporated into a somato- magical continuum.[33] Such may also extend into the "Golden Acre" of the *Other*: the fetish, the famulus, the Sidereal Book, the encrypted nostaligas of the *genius loci* – all are routes outside the Self for the absorption of sentient luminosities.

31. The five common senses, as empowered magical intercessors, are referred to as 'Pathways of Mediation', stressing their potential liminalities between 'Self' and 'Other' and their function as gates of ingress and egress. Their applied unity is Telaesthesis; see the Grimoire *Azoëtia*, Formulae of the Sixth Holy Letter.

32. 'Shadow-Sense" or senses beyond the body. Some Illuminists have advanced the argument that this descriptor refers to the Subtle Body, but in fact it is part of a larger complex of mediative pathways and entic forms transecting the Sabbatic Coitus of Self-and-Other.

33. For example, the phantasmal assumption of the totemic form of the Vulture, possessing the magical keys to both Decay and the Resurrection of the Body.

Spell to Attain
The Secret Knowledge of the Body

Abanatilal-I!
Manifest Power of the Ever-Open Way,
I convoke the Grand Assemblage of Form:
The Million-tongued Serpent to Speak in Prophecy.
Black Book of the Hidden Flesh I Open thee,
That thy Chronicles Sublime be read.
O' Hylemoi of the Star-Crown'd Retinue,
At the Shroud of the Corpse I kneel
And render up the Bloody Sacrifice of Worlds Beyond.
Beyond the Place of the Feet walk I
The ever-wandering Roads of Ghost.
Beyond the Place of the Secret Fire fornicate I
With the Flesh of the Eternal Beloved.
Beyond the Place of the Heart know I
The Mysterium of All-Desire.
Beyond the Place of the Eyes see I
The Visions forbidden the Clay-bound horde.
Beyond the Place of the Skull command I
The Dark Retinue of the Fallen and Outcast,
And the Restoration of the Head of the King.

Anamnesis

Memory, normally conceived as a servant of Mind, enjoys a constant subterranean operation without recourse to either effort or consciousness, but as a result remembers imperfectly. If the gateways of mundane memory are penetrated with active magical consciousness, as with the *Ars Memoria*, Memory becomes both a sorcerous art and a sacred means of ordering the Experienced.

To the witch, the unconscious memory is envisaged as a ruinous estate, a field of broken monuments, waste ground, and rubble, amidst which innumerable artifacts of importance lie partially revealed, or distorted through layers of dust. Conversely, the symbol of the conscious memory, empowered by Art, is the Book. Scribed across the surface of All Creation, the Book records the Signs of Power in a multitude of magical languages, which may become discernible to the Self.

This assignation implies the additional distinction that all portions of the Body of Flesh may serve as individual storehouses of Memory, and may thus be empowered by sorcerous means.[34] This principle of *Carnal Memory* extends from the feet, whose hoard of memories encompass all steps walked and wandered, to the Temple of the Skull, whose osseous vaults preserve all which has passed therein. Memory may become enciphered within the

34. The encryption of Memory within specific zones of the physical body is a matter long known by practitioners of esoteric medicine and anatomy. In particular, both extreme physical trauma and extreme physical pleasure –and their associated memories or revelations– frequently establish power-matrices within the flesh as a matter of unconscious homeostasis. The witch may access these at a later time by manuductive passes to the zones in question, or by imaginal conjuration therein.

flesh where spirits, or differentiated forms of Light, permeate specific areas of the body. This may occur either as a conscious magical operation, or unconsciously, as is the perpetual case with the uninitiated.

Of particular importance to Carnal Memory are the corporeal zones of sexual power, for their dual-potency of immense sensitivity and creative potential. Thus, for the Wise, every sexual act is a 'pilgrimage of attention' wherein ecstatic pleasure is but a small part of the magical goal.

Where carnal memory preserves the artifacts of injury, Formulae of Opposition may be applied to their corporeal matrices such that the affected bodily zones may concentrate and project the quintessence of poison encrypted, or, alternatively, manufacture its nectarous antidote within the Alchemic Shrines of the flesh. Where the ruinous somatic architecture of wounding is accessed for its powers via the Art Magical, this power is known as *Encharaxis.*[35]

Similarly, the witch may extract Memory from the Hidden Coffers of the Flesh by diverse magical operations. The simplest of these techniques of remembrance is the ritual recapitulation of the original encrypting event. However, because the original event was of sufficient force to preserve memories in the flesh, that zone of carnality has thus become sensitised. Whether by pleasure, pain, sound, sight, or other specified mode of sensorial reception, a lesser quantity and greater quality is required in the context of enchantment to summon memory into the vitality of sensorial consciousness. Such spirituous artifacts often possess their own legion of associated subordinate powers, each of which may be bound or transmuted in accordance with the designs of the Witch's Art.

35 Where the act is intentional, it ceases to be Encharaxis and becomes *Kosmesis*, or the Magical Adornment of the Body of Void, for which see p. 103.

Ω

This principle extends beyond the fields of memory to that of essence itself: using the flesh as a magical reservoir, magical power may be extracted from the hot-points of any magical operation, and its virtue drawn upon later. Of particular importance is the power drawn into the flesh from magical fires.[36]

Immediated Memory

It is the teaching of the Wise that No Thing is ever truly lost, but becomes accessible through magical intercourse with Eternity. This is one meaning of necromancy. As scattered bones, the Body of Wisdom Past is 're-membered' through the Great Work, and diverse corpora of knowledge are revived, even as new bodies take flesh in the present era.

Like the cadavers which crowd the ancient plague-pits, the Corpse of Forgotten Knowledge is ravaged by decay, its bones perforated by lacunæ and accretions of the dust of ages. This state of obscurity and neglect is so defined, however, only in relation to the Living, whose apathy has rendered it so. Should the Seed of Numen go forth from the loins of the Devoted unto the recesses of the Crypt, the ancient procession of souls ceases to moulder, and stands upright as a newly-gathered host. One of a number of sorcerous approaches to Remembrance, this sacred rite is Love's Art.[37]

Immediation of Memory is another such magical approach, and consists in the first instance of recollection of a chosen memory via a magically-empowered primary sensation, such as smell. A secondary sensation, if known, may also be used to bring forth

36. Examples of this principle are readily observed in the living wisdom of Mazdayasna; the ancient British rites of the need-fire and driving livestock through the hearth at Midsummer; and the ignification of the phantasmal body occurring in the days following the fire-walking ceremony.

37. Love of the Ancestral Retinue is a conscious reflection of the ecstasy of incarnation. *Facinora Victus a Mortuo Triumphali iudicata sunt.*

the recollection. The Magical Awareness of the Present then locates within the memory a luminous source at its heart - the Light of the Phantasmal, which shone as its initial informing radiance, revealing the essential power of the thing remembered. This power may be an emotion, a teaching or wisdom, a reflexive reaction or a complex of these. Whatever its nature, it was the animating force sufficient to impress the thing in Memory.

The Animating Radiance of the Memory thus determined, it is extrapolated as a spirit, daimon, or a godform, within the realm of the Phantasmal. Sacrifice is then given that it assume flesh and the presence of the animated sentience may then become congressive. Memories once bound in stasis, or possessing irrelevant psychic accreta, become animate and dynamic; they cease to be mere artifacts and attain Presence. A result of this practice is that networks of 'lost' experience will begin to aggregate and reveal the once-Forgotten.

Phantasmal Kinesthesis

Ghost-memories of corporeal motion may, through peculiar sensory routes, manifest within the flesh, even as one assumes a posture of stillness. This is readily perceived by consideration of the vertigo arising from whirling, which persists after all bodily motion ceases. Similarly, one who has passed many hours at sea will, upon returning to land, find that the waves still rise and fall beneath his back, even as he descends into the sleep of a stationary bed.

Rather than regarding such sensations as mere nervous residua, the witch seeks, by distillation and extension of the sensorial artifact, to magnify its power in linkage with its origination-entity. As with the irritant grain which forms the Pearl's heart, the phantasmal origin of the kinesthetic echo is sought within the flesh as a primal vibration, then given sufficient power and breadth to manifest anew.

Following the magical empowerment of phantom-motions, each may be then extrapolated beyond the Waking into the Road of Dreaming. The Phantasmal Kinesthesis of Walking may, by its corresponding magical sign or command, incept dream-pilgrimage or assist in the perambulations of the Oneiric Body. In the same manner so may the empowered ghosts of running, swimming, dancing, fighting, and the Postures of the Sexual Agapæ.

A Spell for Extension of the Magical Hand

[i] Place an object of desire, such as a jewel or goblet, in an empty shrine. Liberating desire, reach forth and seize it, becoming conscious of impulse-as-entity and its use of the Flesh to accomplish its ends. As a conjunction of Desire and kinesthetic memory, populate the force of the impulse with imaginal power, such that it assumes a desired form within the field of the Phantasmal Body.

[ii] Watching the same object, conjure the impulse to grasp it without moving the hand, yet simultaneously exerting the desire. The empowered Phantasmal Hand shall be felt to move, even though the Hand of Flesh does not.

[iii] Desire for the object is held in reserve; at the same time the impulse is once more cognised as an imaginal zone of power and projected. In extension, it is then migrated beyond the temporal location of the original object of desire. Freed from its original focal point, it may then be orientated wheresoever the operator chooses.

[iv] The aforegoing Succession of Deeds are recalled at a future time by immediating the memory of both the Phantasmal Hand, as well as the present sensations of the Hand of Flesh.

Spirit-Memory

As the Mundane Body may create, store, and dispense Memory, it is axiomatic that so, too, may the Phantasmal Body. This Memory of Spirit, above and separate from that of Mind and Body, comprises the fragmenta of pre-incarnate Experience, as well as the sum of the present. As an organ of perception, its sensitivity is primarily radiant, and thus its strongest memories are formed when the process of recollection is made magically luminous. Likewise, accessing its fragmenta must needs be an operation of Light-Gathering. The function of the Ancestral Rite in Wise-Craft varies from circle to circle, but of preeminence is the Feast of the Dead, and the collective access of Spirit-Memory by the assmbled covine.

As a magically-empowered route of recollection, Spirit Memory stands distinct among the *Sensus ultra carnis scientiam*. As it is the Great Treasury of Incarnations Past, it bears unlimited potentials for their gathering together, together with the sublimated horde of atavistic intelligences. The prefigurative *signa* of one's Path, being the ingression of the Fire of First Reckoning into past-incarnated form, is oft' glimpsed as a nucleus of power within the strictures of this cycle.[38] The faculty in its heightened and vivified sense is oft' roused by the peripheral states of Sabbatic trance-induction, where the Knowledge thus gained results in automatism, or in the inpression of somatic ciphers within the flesh. Separate operations for their decipherment may follow, making use of sexual hypnagogia in order to progress their forms to the verbal.

38. As Petrus d'Abano notes, the Affinity of Art is of magical heredity: 'A man that is a true Magician is brought forth a Magitian from his mothers womb: others, who do give themselves to this office, are unhappie.' *Arbatel of Magick.*

The Spell Call'd

Conjuration of the Skull
As the Adytum of Spirit-Memory

Placing the right hand upon the head, and the left hand
below the chin, let the Prayer be spoken before
the Altar of Elder Worship, or yet
in the Graveyard, Mausoleum,
or Place of Final Resting.

O Zabil-Ia-Qya,
Thou Blood-red Vessel of my Present Form,
I call forth the Antient Retinue of the Stratum of Bone
From the Ossuary of Forgotten Habitation I rouse Thee,
Here to make Manifest the Nameless Kingdom of Eld.

O' Thou Harvest of Earthly Temples Past,
Behold the Skin of my Present Wisdom:
The Hide of my Days,
Self-sewn upon Thy Manifest Image.
By the Flame Which roils the Cathern of Souls,
I light the Lamp of I to guide Thee.
By the Abyssal Column which rends the Firmament
I cast forth Seed into Mirror'd Oblivion,
That thy Light shine forth in Temple of Bone.
Grant the Holy Blessing of Wisdom Remembered,
Here sing I the Old Songs to Rouse Thee,
Here break I the Bread of the Living Flesh
As the Carnal offering for thy Table,
Here take I the Wine of Midnight,
That the Black Cup give thee Wings of Flight.

Sexual Sensoria

The Sight of the Blessed arises amidst, and for, ecstasis, this dominion seeded by 'exalted transgress' of the sensorium. The state is achieved by passage beyond all cognisable limitations of the Flesh, such that they are transmuted from immovable strictures to dynamic powers, and a Body of New Flesh attained. This may occur by sudden immersion in the unfamiliar, where the Body of Flesh is subject to violation and ravishment. Such were the austerities of those ancient Desert Fathers who, locked in the isolate depths of the hypogeum, struggled with demons for the Glory of God.[39]

Penetration of the Light of Spirit into the Eye of Seeing is accomplished by the supreme sigil of the *vesica piscis* and its magical progeny. The divine ratios of this geometric form admit and send forth Hallowed Light in the *Intercourses of Beholding*, and all synthemata of the Art Magical are to be found therein. Thus is the Man of Clay liberated from the *Carcer Corporis*, and become an infinitude of Doorways for the passage of spirituous emanation.

And yet, in the Art of Beholding, let not the Eye be divided from the Body Entire. Even in 'stasis', image-revelation is kinetic, for the movements of the Beholding Eye are driven by the contours of signacula comprising the image in totality, and which first arose from the dancing Hand of the Divine Artist. Thus, in Beholding, the flesh of all image is venerated by phantom-touch; caressed, as it were, by the Eye, in adoration, and the Beloved becomes the Witching-Apple.

39. As did Saints Anthony and Pachomius. Let the Wise remember that not all hermits engaged in such spiritual warfare were triumphant, and that many of their struggles served only for the spissation of Ego.

'Sexuality' is not a sensorium in singularity, but rather a lascivious horde of spirit-forms, desires and appetites, each possessing a creativity arising from a unique desire and modulus of satiation. It is the generator of cunning, as well as the origination of Desire. The sexual sensorium is not confined to the genitalia, although that is its unifying crystallization-in-flesh. Where the sexualities become self-serving, the phantasmal body is overrun and becomes the worm-riddled Effigy of Tithioz, and man becomes less than a golem.

Pleasure, in particular that liberated by the orgasm, is not seen as a terminal consummation, but a perpetual state of ecstasis with both revelatory and projective power - extending beyond the fleshly shrines of the Secret Place. Through the vehicle of pleasure, especially its unknown, liminal, and aberrative aspects, the routes of the perceptual are magnified, and the Field of Existence broadened.

The sexual portals of entic revelation each command the separate Wisdoms of Phallus and Vulva:- thus shall the Agapae of Seer and Seeress serve as Key and Lock, the Eyes of Flesh open'd in pleasure. Yet where the dyad is not conjoin'd flesh-unto-flesh, a dual projection of the *Oculus Copulans* may occur in spirit. So long as the two are opened wide and beholding the same power, Sight shall be complete in Communion.

The Apotheosis of Vulvar Wisdom is the Nymph; the Apotheosis of Phallic Wisdom is the Satyr. Their conjoined plenary form is the Orgia, their conjoined voidful form is the Virgin. The apotheosis of both conjunctions is the Sabbath of the Witches, the Exaltation of the New Flesh.

The Carnal Eye

The power of the Witch is such that the Body of Flesh itself may be magically empowered as a multitude of 'Eyes', each capable of perception and imagination in accord with its inwrought powers. This exaltation of the Phantasmal Body has been called the 'Carnal Eye', and 'The Body of Sight'.

Though there is considerable variation in witch-lore, the primal teaching is that each centre of the Body of Flesh is a hypostasised portion of Eternity, and thus differing sentiences reside in, and preside over them. The force and form of a particular zone of carnal power, or of all in unity, may be summoned as the intellective numen empowering operations of the Art.

Taking the Heart as an exemplar, the Seer may, by careful extension of that organ's manifold ingenia, refine and magnify its magical dominions as an organ of sentient luminosity. Unto this particular fleshly 'Eye', we appoint the power of *cardiognosis*.[40] It is of especial importance to emotive discernment and projection, unification of the Flesh by way of the blood, and the somato-rhythmatic genii which, in their glorified forms, may generate ecstasy through the voice of the Drum and the Danse.

Amongst the initiates of the Sabbath, the Carnal Eye is employed in countless ways. An ancient and favoured method is the magical transmigration of one carnal sentience into another, thereby to achieve a potentiated connubium of their forms. As an example, I relay the spell of 'Mounting the Goat-Herm', used by a young woman of The Hidden Society, known for her abilities as a

40. *Cardiognosis* = i.e. 'Knowledge of the Heart', once considered a gift of God among the initiates of Christ, indicated a gnostic state of inner discernment and perception proceeding from the mystical attributes of the heart. I have here adopted the term into the broader lexicon of witchcraft, denoting the Heart / solar plexus as a portal of spirit-ingress, and as a specialised modality of carnal perception.

carver. Assuming a posture resonating the ancient power of the *nymphai*, she hypnotically transmigrated the power of her enflamed sex into the flesh of both hands. In the midst of this bilocation fashioning a curious seal with the fleering face of a satyr. Against the objections of some, she bore this grotesque image by night into a lamp-lit crypt, wherein were buried many of the witch-dead. There, through the unrestrained offering of self-pleasure before the graven image, she caused its face to awaken and speak with the tongue of her deceased lover.

Corporeal Shrines: Grottoes of the New Flesh

When the Arena of Reception is Carnal, the Light passing through it assumes a peculiar radiance which is at once gnostic (impressive upon Reception) and generative (impressive upon Projection). The Light of Spirit thus entering into the Womb may transmit sexual gnosis through that zone, or serve as a power of potential sorcerous fabrication.

Such corporeal Arenas of Reception are known unto the witch as *Grottoes*, being ritually-hallowed as Seeing Eyes. As a specialised templum of Terrestrial Wisdom, they serve as the Repositorium of Earthen Sexualities. Allied to the Nymphaeum, it consists of a dually-woven antechamber of light and darkness, and haunts the liminalities of the terrestrial and chthonian. Thus the Phallus, though typically conceived as projective in emanation, possesses in inverse manifestation Receptive aspects, much as the Vulva may serve as a Grotto of Projection.

The Grotto of the Skull is typified by reception of transcarnative entity, past, present, and future. Whilst living, the skull is suffused with the light of its present incarnative fire, but also

linked with the luminous tracery of its ancestral foundations. Following the flight of spirit from its osseous abode, the skull retains a small portion of its animating fire. This residuum may, with the rites necromantic, be awakened to autosentience. Beyond its transcarnative linkage, its power as a Grotto, or Vessel of Luminous Reception, remains, for them who know its mystery.

The Grotto of the Eyes is typified by reception of an intuitive and empathic nature, as well as its capacity to scatter and reorganise Light. Properly considered, mundane visual stimuli may be said to manifest within the Ocular Grotto. Magically, it resonates sensorial empathy with the Vulva or Kteis; when sight becomes a conscious magical process, all visual perception by route of the Eye may be understood as a sexually penetrative route.

The Grotto of the Mouth governs the mundane sensation of taste, but also, by vertu of its muscular prowess, the precise Formation of the Magical Word, and associated sexual mysteries. As an Arena of Reception it re-presents the indwelling Light of Spirit in a primal manner, often polarised as either disgust or delight. Being both sensitive and consumptive, as a dominion of pleasure it commands the orally-penetrative zone of sexual *catechesis*. This enfolds several arcanæ relating to the Magical Kiss, of which the Companions of the Sabbath recognise five primary types: The Kiss of the Virgin, The Kiss of the Serpent, The Eightfold Kiss, the *Ocsulum Infame* or Obscene Kiss, and the Kiss of Judas. The *Grotto of the Throat*, being the Corporeal Shrine of the Voice and Commanding, is also linked to the oral dominions of pleasure and consumption found in the Grotto of the Mouth.

The Grotto of the Breast as an Arena of Reception affects its indwelling power with Balance, Centrality, Empathy, and Rulership. The Throne of the Heart May receive or send forth healing power, and in the instance of the female, nourishment.

The Grotto of the Spine is the Ancestral Column, a living crypt of ancient instincts and sensoria, containing vestigial Threads of Atavism which the skill'd may re-weave into grotesque mantles to be worn at will. As the Route of Light Direct betwixt the Templi of the Skull and the Secret Flesh of Eros, it is especially receptive to magico-sexual flexion and commerce between the two realms. It has been claimed by some in that the unprotected Spine is vulnerable to penetration by malevolent spirits during the height of Sabbatic reverie.[41] Thus as a Corporeal Shrine, it can represents indwelling force in a frenetic or bestial manner, as well as the Tamed Serpent of the Tantrika.

The Grotto of the Hands serves as the Circle of Acquisition and Active Power of Dominion. Should the Light of Spirit penetrate them as an Arena, it will be tinted by these virtues. In the Kingdom of the Bestial, they retain the atavistic vestiges of claws, pincers, wings and fins.

The Grotto of the Vulva and Phallus generates Gnosis-in-Ecstasy as Arenas, but also serve as bound circle of the First Seed of Enchantment, being the Origination or Radix of the Matter residing in Desire, pre-existing Will and Belief.

The Grotto of the Fundament or Anus is linked with both with pleasure and abomination, and in witchcraft embodies arcana of a transgressive-bestial nature. As a Grotto of Luminosity, it is not uncommon for certain Spirits indwelling the flesh to both enter and exit the body through this portal, especially those maladaptive to the human vessel.

The Grotto of the Feet is the Fleshly Shrine of Pilgrimage, bearing the power-echoes of Passage, Movement, and The Danse. As an Arena, its influence upon Light is both active and progressive.

41. In this particular instance, a 'malevolent' entity is defined as a spirit which possesses the Living uninvited, and harms the physical vessel it overshadows.

Sensorial Gates of the Orgia

To embrace the Beloved in the Body of Self is noble, to do so in the Flesh of the Assembly, for the Love of God, is the Body of the Goddess made manifest. With All, All Things are possible: the tessellative parameters of the Penetrable are multiplied in accordance with the Engorgement of Desire.

The Unification of the Corporeal Shrines within the Self thus achieved in good measure, each congregant of the Sabbath may amplify and manipulate these powers in diverse combinations. Each thus becometh as a Womb for the Reception of Light through Pleasure, and via the ritual transgression of ancient Tabu. As the Emission of Sacrifice fulfilment is sought as the Stone Alchemick, even unto the Dissolution of Ego.

Of Sexual Hypno-Aesthesia

Much has been written of the so-called *Sleep of Siloam*, or 'eroto-comatose lucidity', the ritual cycling of sexual arousal and exhaustion intended to induce a state of visionary gnosis. The enchantment presents various problems, not the least of which is the degree of conscious energy expended in preparing for and executing the operation, whose features may come to eclipse the more important shadow-forms of revelation. The technique as it is has been popularised is but a crude refraction of a plethora of magical techniques used within the *Orgia* of the Witches' Sabbath.

The first foundational basis of this Art is the establishment of complete trust with fellow practitioners, and a precise mutual understanding of how, and when, License may be taken. The second foundation is allowing needful fluidity in the permutation of the magical operation; there must be sufficient breadth of

scope in the rite to allow for proper nucleation of the Host. This is also essential in the event of unexpected manifestations, or too great an ascent or descent from the Summit of Vision. A third fundamental is complete magical competence of both Summoner and Seer, for the operation is of a delicate and subtle character.

The best method for induction of Vision in this manner is gradual stimulation via the hypnopompic pathway. By this route, the First Circle is cast with the Sleeping Body at its centre. Relaxed into sufficient topor, without anxiety of outcome, the Flesh is become pliable to ministrations of the Summoner. The oneiric faculty is also opeartive at the beginning of the rite, which, regardless of recollection upon waking, has already cast its filamentous net beyond the Body of the Perceptible. If a state of orgasm can be achieved at the nexus of the three Roads of Waking, Sleeping, and Dreaming, success in the operation is well-augured, as is the maintenance of cyclic arousal.

Of the Auto-Recollective Faculty of Sexual Genii

As a magically-empowered horde, the Sexualities may also serve as a retinue of Auto-Recollective power, dancing betwixt the Body of Void and the Body of the Perceptible. By ensorcelling the Sexual, a thousand pleasures may be conjured within the Flesh, their bud-forms blossoming unto ecstasis-driven sentience through the skillful stoking of the sexual fires. The legion of sensualities thus empowered comes to eclipse consciousness itself, and traces a recursive path between Self and Other, impressing carnal gnosis upon the Mind direct. Such may be used to more fully recall or re-assemble dream-fragmenta, or yet the ungathered grains of hypnotic trance.[41]

41. Historical rudiments of this technique are extant in one particular Lodge of the Craft of which I am intimately familiar; they were further refined and put to skillful use by its late Master Andrew D. Chumbley.

Of the Sexual Generation of Images

As with perception of Image, Artistic Impulse arises from a multiplicity of sources, any of which may serve to imbue a created image with Living Fire. Of these, the *Corpus Sexualis*, being the foundation of fleshly generative power, serves as a prime faculty of Divine Art for the witch. By Art, the Eye of Spirit may extend into the Vulva or Phallus, wherein the Arena of Reception becomes eroto-magical, and the arcana of their subtle elixirs transformed into sorcerous impulse. The *Hidden Society* reckons this Art as the Holy Dominion of Lilith, whose generative power of sexual phantasms was well known unto the ancients, and whose associated Light, in emanation and negation, is Lunar. The Agape of Self is a traditional route of congress.

Through image-enchantment employing a formula of Phallus-Hand-Eye, ecstasy is mirrored in both origination and reception. Phallic-Vulvar Wisdoms may be materialized in imaginal form by the Hand, by-passing all other sensorial gateways at their origination point, and on manifestation proceed through the vesica of the beholding eye direct to the genital Arenas of Reception. These principia are embodied in the Emblem of the Witches' Pentalpha[42], one permutation of whose points is:

- Wisdom of the Reception of the Vulva;
- Wisdom of the Projection of the Phallus;
- Invertive Wisdom of the Vulvar Projection;
- Invertive Wisdom of the Phallic Reception;
- Congressus of Phallus and Vulva in Aright and Averse forms.

42. The fivefold Star of the Witches encompasses many forms and usages, of which the given exemplar is a lineal descendant of the ancient Stars of Venus, Istar, and Astara, human wife of the fallen angel Shemhazai.

נר תמיד לילית

Images thus fashioned by the Complete Pentalphic route are both the progeny, and the carriers of, concupiscent vigour: interaction betwixt them and the Seeing Eye is thus a manifestation of a Carnal Luminosity. As with all things beheld, the Sensorium is penetrated in the act; however in this case the witching power saturating the image may be directly summoned by the viewer for the manifestation of the Astral Horde of the Sexual.

Reciprocal Fascinum

A mutual attraction between sorcerer and object shall manifest, inexplicable by conventional sensorial routes, borne as a Fascinum within the Flesh. Its essence is conspecificity and alien attraction, which, when precisely summoned via the Formulae of Art, shall feed and be nourished upon itself as the Ouroboros of Old.

In active and dynamic form within the heart of enchantment, waking awareness is beheld to 'merge' with the Object of Fascinum. In rare cases, persons are born with this gift and may touch an object, suddenly beholding its unseen history. As a natural power arising from parallel magical trajectories, this mutual attraction is like unto the bond betwixt Witch and Famulus, or unto that between Theurgist and Deity, however it is different in that it is natural, arising in absentia of artifice. Thus its power is like unto those wielded by both sorcerer and votary, but also that which draws together the flesh of lovers.

Among the rites of the Witches' Sabbath, this mode of sensorial gnosis achieves its perfection in the spell of *The Stone God*, a surrogate of the Devil's *membrum*, usually of stone, wood or

horn.[43] A vulvar corollary of the Queen of Heaven is hinted at with the 'Earthenware Virgin' - a formula attributed to the English sorcerer Zos vel Thanatos, using a ceramic vessel specially designed to accommodate the phallus.[44]

By transference of this power to the Realm of the Phantasmal, any singular sensory stimulus may be incepted as an imaginal 'seed' or 'bud' into the Void-body of the Initiate. As the stimulus is received by the predominating mundane sense, the imaginal or phantasmal mind gradually enfolds it with the opposing power - the lack of sensation emanating from the Body of Void. The tension aroused between the two states thus provokes the 'seed' to awaken, or the 'bud' to unfold, whereby the initial sensation is merely a leaping-point to a higher order of perception, taking its own course subject to the direction of Will, Desire and Belief.

Thus any experienced sensation may generate by extrapolation its apotheoses in conformity with enchantment. Where this process is dually-incepted with sexual stimuli and the para-sexual sensorium, the Magical Child shall be conceived. The greater the strength of the Light thus imbued, the more complete the entity's Liberation from Self shall be.

Should a Baneful Power be subject to the conjurer's bounds, the principle is also true in Opposition: any Seed of Reciprocal Fascinum may be magically degraded to its abhorrent forms. However, if the power so arising is wholly abhorrent to the witch, Fascinum is often compromised, because of inherent contradictions betwixt the two stances. Where such spells find their highest potency, 'love' and 'hate' are clearly understood not as opposites, but as a Geminus of Fascinum.

43. Grimoire *Azoëtia*, formulae of the Seventh Holy Letter.
44. *The Grimoire of Zos*, as referenced by Kenneth Grant in *Images and Oracles of Austin Osman Spare*.

Similarly, Objects of Fascination may generate Nostalgias within the Flesh which may assume spirit-forms, which may then possess the body of the initiate for further manifest transmigration. This often occurs as a passive response to a singular object, but the Virtue of Embedded Nostalgias may be specifically conjured as a part of a magical object's creation. That which compulsively draws the sensorium toward reunification shall serve as the *prima materia* of the fetich:

the hair or clothing of a past love,

words hand-written in a Book of Arte,

a dried leaf from a beloved grove,

a perfume evoking reverie upon Rites of the Temple,

the ashes or bones of a Famulus.

To a more profound degree than individual objects, places retain the power of enciphering phantasmal arcana, as they embody Arenas of Reception, objects populating them, and spirit-abodes of diverse shades and *genius loci*. Specific locations oft serve as attractors of witch-power, and are especially receptive to magical impression. At diverse points in futurity, such spheres may extrude previously-trapped spirit-emanations as nostalgias or visible apparitions. By rune and cipher, and by the Earth-Signs of the Wise, infernal emanations are drawn forth from the land, the powers of the Nostalgia reverberating through the Living, to serve as Oracular Conduits of the Flesh.

Kosmesis: Adornment of the Body of Void

In extending the active power of Phantasie, the witch draws a perceptual distinction between that which is seen and that which is unseen, each being distinct, though of unlimited potential power. Every image –whether conceived or perceived– is thus a continuum of mystery from the revealed to the inaccessible, the living fruit of a conjugal dynamism between outer and inner.

Certain images are only perceptible to the Eye of Spirit, yet perpetually surround and interweave the Body of Flesh. Despite their invisibility to mundane modes of seeing they command considerable power and interact with other such images exterior to the body. Indeed, among the vulgar, such images are extruded offspring of the unconscious mind, animate phantasmal automata begetting a field of signs which the Wise may secretly read.

There is an obscure and subtle Operation of Art which utilises the Sensorium of Phantasie for the conscious generation of augmented phantasms. Its particulars require the Commitment to Void of a single material image which, once sublimated, is never seen again. The sacrifice is usually formed of a destructible substrate; ritual immolation seeds the Void. The image is thereafter recollected and empowered only in phantasmal form.

Such offerings are given as Homage to the Dead, but also as Offerings to the Black Road of our own Passage, so that when the present vessel discarnates, an astral beacon has been prepared to light the way for the Spirit. Thus the worlds of future flesh are built by the hands of the present. The Seer makes use of this power by formulating phantasmal bodies which surround him, that they may serve as wards, or beacons unto familiar spirits.

The Spell Call'd

The Mirror of the Sabbath

Being the Imaginal Method
of Seeding the Phantasmal Body

○

Gather thyself in silence, solitude, and purity, in a place free of all distraction.

I

Within the purified sanctum of thine Imaginal Eye, crystallise the image of a circular black mirror before thee, its centre still and absent of light, its circumference bounded by inchoate aethyr, slowly turning about the abyssal field within. Let the apparition be empowered with sufficient force to maintain its form within the imagination long after it has been conjured.

II

Amidst the corporeal centre of thine own sexual power, project a single lamp of flame stirred unto heat, burning in thy loins.

III

Let the fire in the loins be fed with the whole of the Carnalities of Self, that it burn ever brighter and hotter. Thus, by every gateway of the Flesh, let the casket of Carnal Memory be opened. From it, the retinue of all pleasures and lusts shall pour forth in procession, all concupiscent desires and ecstasies, together with the bound totality of the sexual sensorium.

IV

Allow the sexual flame thus fed to radiate from the loins outward to all extremities of the Body of Flesh, encompassing its totality.

V

By projection of Will, send forth a stream of the sexual flame from the *corpus sexualis* into the void-centre of the Mirror, even as the Elixirs of Orgasm poured forth into the Graal of the Blessed. At the moment of the fire's conjunction with the Mirror, allow the flames to assume the imaginal form of a singular point.

VI

Withdraw the flames back into the sexual sensorium, allow dissipation of all perceptual focus, the projective Eye now becoming Receptive and beholding what it may.

VII

When the imaginal form has assumed a form independent of the Imagination, absorb the image into the various gateways of Carnality, Mind, Memory, and other sensorial paths.

VIII

In all times and places, conjure by power of *presence-in-absence* the image thus seeded by the auto-recollective faculty.

IX

In each successive application of the practice, let the imaginal forms thus seeded assume in turn the shapes of line, triangle, square/cross, and stars having five, six, seven, and eight points, thereby to generate the Multiplicity of Power-in-Form.

X

When these divisions and their permutations are mastered, further refinements of the method shall allow the seeding of any image and its associated power as a phantasmal form, called forth according to Will through the Gates of the New Flesh.

Of the Templi of Narco-Aesthesis

Where catalysis of ecstasy or gnostic illumination arises from sacred poison, we discern the virtue of Venefic Light, or illumination resulting from intoxication. Though this Art comprises but a fraction of the magical rites in the possession of the witch, it is, nevertheless, one of great value and historical importance.[45] A black and secret herbarium, populated by a retinue of baneful plants, has come to embody witchcraft, typified by lethality and 'distorting' effects upon the sensorium. At the heart of this dominion of plant lore the Devil is found to preside, and where the Doctrine of Signatures holds force, the diabolic morphological attributes of such worts are emphasised.

45. In certain witch-cults, where pharmacological competence is absent amongst the current generation of practitioners, there often remains nonetheless the shadowy husk of Tradition, whereby a ritual simulacrum has come to replace the original sacrament itself. Correctly exacted, this symbolic form is in no way impotent, but does re-present the Arcanum under a different guise.

Contrasted to Poison, Nectar may be considered the magical transmutation of Poison, its adverse powers having passed through the gates of the sensorium and assumed illuminant forms, lethality transformed into ecstasy.[46] Both Poison and Nectar are united by their concentration, their alterative effects upon the sensorium as a whole, and the passage from one state to another mirroring the pilgrimage from infernal to celestial, a recurring key of initiatic processes.

With regard to the work of the Venefic Congressus, poison alone is insufficient for enchantment and reception of spirit-presence. As with all things, the Field of Enchantment is a complex weaving of powers, integrating the sentient luminosities of Self and Other.

AXIOMATA of NARCO-AESTHESIS

Let the Field of the Flesh be purified, the Phantasmal and Physical corpora prepared in advance, according to Tabu and respect of their structures. Such shall occur long in advance of the Rite Proper; or as an empowered Work of the Zeroth. In addition, this praxis must embrace knowledge of the poisonous continua of all things, being wary that all known venoms taken in by the body the day before should be purged, to prevent interference in the sensorium. Inasmuch as any chemical principle may serve as a poison of magical interference, so too may a thought, craving, emotion, physical malady, or any profane presence.

'Potestas Divisa Tenuitatem Efficit'

46. A differing usage of the term Nectar within the Art Magical also exists, referring to magically-transmuted sexual humours bearing the impress of sentient luminosity.

As the Body itself, the Graal of the Serpent shall likewise be prepared. Many traditional rites require precise formulae of sacramental coction, not only to render the proper Elixir, but also to respectfully engage and propitiate the Daimon of the Sacrament. This may entail the actual harvest or extraction of the Poison itself from Nature herself, according to the magical dicta and lore of the Poison-Cup. This zone of preparatory enchantment of necessity includes Dosage and assurance of purity.

The Company of the Wise shall attend in correct temperament, empowerment, enthusiasm and restraint. Amongst the Hidden Circle there shall be a solemn pact concerning the bounds of the Operation, as well as one amongst them elected to stand watch, minister unto those assembled, and serve as Scribe unto the Work. Our Axiom also embraces the correct locus of power for the rite and the harmonious arrangement of the Magic Circle.

The Formulae of Enchantment shall be in accord with the nature of the spirit, the teaching of Tradition, and the purpose of the Operation. In societies where use of sacred intoxicants forms part of a traditional religious or magical continuity, this purpose is most often divinatory.

In the dominion of Sacramental Poisons, Antidote serveth as a Formula of Opposition. Where Antidote is physiologically unnecessary for imbibition, the gnosis liberated by its philosophical co-mingling with poison shall stand as a potent dominion of counsel.

Conclusion of the Operation is not Consummation: sufficient time shall be allowed following the Rite for return of homesostasis, and needful contemplation.

Resurgence of Phantasmal Poison

Within the bound prison of the mundane, the vulgar usage of poisons, drugs, and imbibed psychotropes engenders a selective shackling of various sensoria, whose constraint is interpreted anew as 'vision'. More often than this it serves to dull ecstasy: its abuse by the uninitiated in purely hedonistic or addictive contexts reliably engenders foolishness, indiscretion, suppression of wits, disease, and death. Here one must distinguish between mastery of the poison and the poison's mastery of the flesh, as well as the difference between hallucination and spirit-derived vision. Crude derangement of the sensorium produces, like an improperly-functioning machine, senses compromised rather than expanded.[47] Exceptions occur in cases where, by skill and intent, one or more senses is suppressed so that others may operate unimpeded. This modality is typical of the class of drugs known as hypnotics, but, as with all poisons, the magical skill of the operator is of equal importance to the power of the poison-cup.

According to the formulæ of the Witches' Sabbath, reorientation of the New Flesh permits magnification of sensorial gnosis such that the power gained by imbibition of poison or nectar may, properly mastered, allow for its future resurgence in absentia of the poison itself. Unlike the addict or glutton, the accomplished veneficus requires less quantity each time a poison is used, sometimes able to engage the Genius with only a single drop or none at all. This state arises from the crystallisation of venefic radiances within the diverse shrines of the flesh. In the correct exactions of this formula, ecstasis thus aroused has been known to exceed that produced by significant draughts of the poison *intra corporis*.

47. A classic physiological example, not involving drugs, is Ocular Migraine, or 'Eye Migraine', a malady wherein eyesight becomes distorted in conjunction with severe migraine pain.

The recollective faculties summoned to resurrect such phantasmal poisons are linked in the first instance to sensorial nostalgias: the remembered appearance, taste, smell, and texture of the poison, and Immediated Memory of its initial signification within the flesh. To this substrate, the shadow-senses adhere: the consequent phantasmal simulacrum of the poison produces, by Opposition, the desired venefic reverie.

Of Show-stones and Specula

I now speak of them who seek the guidance of familiar spirits by calling forth images from polished stones, mirrors, or basins of liquid. Before considering the properties of such objects and their oracular virtue, it is necessary to scrutinise a number of errors which oft' accompany their use.

A common folly of employing intermediary oracular instruments is that more attention is fixed upon the vestiges of the conduit than upon the particulars of its current, or, indeed the relationship of the skryer to the portal. In many cases the object has been forged by the hands of the profane, or fundamentally altered from its natural form so as to be little more than a bauble. This plenary fixation is a disease afflicting the Eye of Clay, which often eclipses all else and renders the oracular operation false.[48] Within such an Arena of Reception, a spirit may indeed assume form, but the particulars of its adumbration, as well as that of the Eyes which render it an Idol, have impeded, rather than enhanced congress.

48. I myself knew a magus who possessed a magical speculum formed of a black pearl, whose nacreous surface brought forth the image of a comely nereid when libated with a single drop of fresh sea-water. And yet for all his devotions, hers was the only form to ever appear in its surface: in the end he yielded to her song, and was reduced to gibbering.

In such situations, the object and its glamour have triumphed from the beginning. With regard to the potential deception of spirits in operations of crystal-gazing, Brother Achad rightly notes that evil often presents itself as an Angel of Light.[49] However, let the Wise also consider the reverse of this maxim, the implications of which have especial importance to Our Arte.

In mine own peregrinations I have seen a number of such objects, held in the hands of Wise men and fools alike. Having borne witness to their forms and their usage, I report that those used by the esteemed Seers of the Companions of Night are remarkable for their ordinary appearance,[50] and for their contrast to the overwrought trifles of the vulgar.

On the contrary, when a material object is employed as a portal of Gazing, it is the voidful qualities of the object which concern the Seer. A lack of distracting physicality, as well as abyssal resonance ascertained by sensation of the Phantasmal Body, rightly assesses the potentials of any object as a potential doorway. This explicates the principle that every true gazing device serveth as an Eye of Janus, possessing a surface which faces the realm of the shades, and one which faces the world of men.[51] In absence of stone or mirror, other substrates shall serve, as Fortune provides: a black veil, smoke, the surface of a pond, cloud and moonlight, the trunk of a tree, the flame of a single candle in darkness.

49. *Crystal-Vision through Crystal Gazing*, p. 22.

50. Such as the ochre flints found in the fields of East Anglia, or the opaque green stones found in serpentine outcrops in the coast ranges of California.

51. Where the seeing-object is a Mirror, most exemplars possess but one reflective face, which is turned toward the skryer. The images thus arising are often magnifications of the operator's desire, rather than refractions of the habitations of the gods. We note also that objects of peculiar reflectivity often serve to disperse or deflect undesired spirit-presence, such as the well-known fetich of the Witch-Ball.

The Oneiric Speculum

Rejecting reliance upon a seeing-object of the material world, the witch, by Art, also makes use of the oneiric speculum.

Know, Seer, that at the inception of dreaming, when visual acuity seeks to merge with oneiric awareness, images shall begin to form unbidden. Instead of immersion in the seductive danse of these apparitions, the dreaming-eye must be shut to all, suppressing the influx of dream-light. Thus arises a visual field like unto that appearing when the waking eyes are shut: vesica-shaped and of a dark, ambiguous colour. Then arises tension between conscious visual inhibition and the natural passage of the oneiric body deeper into dream. The greater this tension, the more solid and reflective the dark visual field shall become, until at last the image of one's own dreaming-body may be glimpsed within its shimmering depths.

And yet, be wary, for the appearance of the Dreaming Body surpasses comprehension and naught may prepare the Eye for its First Beholding. To some it appears as a writhing amalgam of bestial and human attributes; to others, as an unfathomably deep and spiraling chasm which nevertheless dances as though formed of living flesh; to others it manifests as a haunting distortion of the Self, inclusive of the unknown totality of its psychic alienation. At once its form is familiar to the Spirit yet grossly unfamiliar to the Mind, and it is this incongruity which disrupts the Dreaming Eye and causes dissolution of the mirror.

And yet, in the manner of the witch, if the Dreaming-Body is assimilated in the manner of the Congress of the Sabbath, the mirror shall at once assume a simultaneous transparency and opacity, and unfold to reveal that previously unknown.

Further Admonition Concerning The Mirror

The Power of the Mirror is such that it contains the Light of All that it faces; its potential as an Arena of Reception is thus infinite. But, due to the frequency of its conceptualisation in presence in of the Beholder, the Mirror has come to be associated with Ego and self-perception in the Minds of the Common. It is therefore germane to consider what things a Mirror contains when it is *not* beheld, for its active powers and contents are not dependent upon the Gaze of Mortal Man.

After the Queen of the Lamiae and I had partaken of the poundgarnet's flesh, I fell into a deep and exhausted sleep within the rose-thicketed *templum*. Throughout my slumber, my senses migrated through a succession of liminally-recognisable states; from imagic exaltation of the Mind, through ecstatic hauntings of the Carnal Flesh, to descent into insane and arbitrary agonies. Each of these inundations reached its final apotheosis not as sensation, nor as knowledge, but in the crystallisation of an image. Each image in turn became animate, processing through a cycle of growth, ripening, decay and dissolution; assuming different attributes as it turned. At the terminus of each image a new sensation was spawned, and the round began anew. Such was my Dream-spawned Pilgrimage of Attentions, whose frenzied pace was such that I could not contemplate that which I saw, but merely allow it to pass through me.

Roused by a sound in the thicket, I awoke from this sensorial deluge, oppressed by a licentious perfume woven amid the odour of roses. My eyes beheld the Full-moon's light shining through the portico, and the wilds beyond, but the shrine remained in stillness. Within seconds, a host of moon-tinted *satyri* and *nymphai* poured through the aperature, bearing fruits, vessels, drinking cups, *olisboi*, and flags emblazoned with strange devices. Dancing

and gesturing, they converged upon me, yet as this transpired all my ears perceived was the sussurus of wind amid the hedges. Nor did my Mind or Body resist them, such was my state of ease, the somnolent inheritance of those Rites Unspoken which had passed hours before. Hoisted aloft in their arms, I was processed in a circle about the Adytum.

In the ensuing circumambulation, my senses were immediated amid the wild throng of flesh, perception occurring directly from their bodies: the roughness or smoothness of their skin, the earthen odour of their sexes, the apparition of the lunar orb in their dark eyes, and, at last, the great clamour of the Drum and their resounding chant:

Sanguis sapientis
natus est,
non creatus est!

With a second procession around the Circle my senses were cast forth beyond, unto the edge of the templum itself. In the moonlight I saw that the mysterious images adorning the walls had changed utterly. Processing counterclockwise from the north, these were their forms as they now appeared:

The First.

A bearded man in the guise of an anchorite, bearing a staff and a lantern, walks upon a road paved with human corpses. At his side is a blade; his face has been painted red.

The Second.

A marble statue of Cæsar lies fallen upon the ground. Three female sybarites surround it: one traces a circle about him in blood; one proffers a cup of wine to his lips, and a third mounts him as his chosen concubine.

The Third.

A golden cloth is spread before the mouth of a cave. On it rests honey, cheese, and a lit white candle. A ray of sunlight pierces the centre of the black hollow, forming a five pointed star within.

The Fourth.

A device like unto a wheel, whose eight spokes are formed of four men and four women in alternation. Each reaches upward with both hands to grasp the central hub, which is formed from a wine-filled krater.

The Fifth.

A stone Herm and Nymph face one another: betwixt them hovers a luminous silver Skeleton Key. The image is bound by the rubeate form of a Serpent devouring its tail.

The Sixth.

A figure with the body of a man and the head of a Wolf; his elaborate mantle consists of the feathers, claws, hides, and the bones of numerous animals. He sits on an ornate throne and wears a golden crown upon his head.

The Seventh.

Entwined bodies of Serpents support a great bowl filled with a green liquid. From its depths a pale-skinned woman emerges holding a golden paten engraved with an Eye.

The Eighth.

A tree grows from the head of a sleeping man. Its fruits are skulls which speak with tongues of fire. The scene is reflected in the surface of a pond.

These were their forms as memory recalls them, yet each possessed a sentience of such presence that it appeared to be as much a participant in this round-dance as I. Being thus vivified, my eyes were only able to assess them briefly.

The rustic revellers now commenced a third transit around the temple, more agitated than the last, and seemingly with greater speed. Despite this, time seemed to enlongate, the transit seeming to take hours.

During this procession, all I had known as stable was subject to distortion. The walls, once adorned with the images of Living Spirit, were now bare, the stone of the templum fallen into disrepair. The once-voluptuous throng had waxed grotesque: faces emerged from rumps, chests, and the backs of heads; organs of generation multiplied into unseemly quantities and shapes. At times the host seemed guised in elaborate and contorted masks, but this was a deception of Belief, for to concede that these faces were formed of actual flesh was too outlandish to accept as fact. With time the monstrous horde became almost insubstantial, becoming as so many veils of spirit, vapour, and darkness. Yet still they drove me on in their midst, as they, and the Sanctuary of their Grand Rite, faded from my senses. At last I stood alone amidst the hedges, the stars above unfamiliar.

The sole remnant of all which had transpired was the shrine's central altar, now formed of a dense, black stone, but otherwise adhering to its previously established form. I approached it, that I might give thanks for the revealtion which had just ocurred.

Within the oblivion of its inscrutable surface, I beheld the reflection of the stars overhead. They began to move of their own accord, forming rivulets of light which swayed and pulsed to an unheard rhythm. The stone seemed to shimmer, then gently rise and fall as if its surface had become liquid. Boiling within, an image began to form, merged of space and starlight.

I looked upon a great mirror of stark symmetry, forged of pale fire and abyssal metal, an artifact of unknown and perplexing geometries. Its reflection was so clear that I glanced upward to

the sky, thinking I might glimpse its vastness. But only the dream-asterisms remained, distant and inscrutable.

Presently in the midst of the mirror an image came forth: a face, but not mine own. Instead it was Brother Cantermus, him accused of heresy and idolatry, whom I had known in my past days at the Abbey. His face shimmered in blackness, assuming forms both liquid and vaporous, before finally cohering into substance in the Speculum's midst. Amid the smoke his expression was severe, as if perturbed to see me.

"You have taken the crooked road unto this knowledge," he said, "When you might have walked the route direct."

"I have taken the Way Providence has shown."

"You have needlessly bound yourself by the Chain Accurst! Have you forgotten the meaning of your inquisition?" His brow furrowed so markedly that it cast both eyes into shadow. At his side was a girdle book: he reached for it, then raised it up before me, shaking its ashen binding violently. It was the Book of the Lamiæ, filled with obscene and enchanted images, which had so captivated us both. Before I could raise protest to his accusation, he opened the Book and pointed to an image: an arched door, upon which was a wreath of thorns, surrounding a single red rose.

My eyes but glanced upon it when a sudden intrusion of light dispersed the dream. I awoke on the floor of the shrine to the first rays of sunlight piercing the portico. Looking about, I saw that the temple-images of dream had reverted to their waking forms. Outside, in the hedge-labyrinth, the roses had at last opened. Seeing their tangled glory framed by the portico, I stood with a start and went forth unto them, only to find the Witching-Book, resting beneath their fragrant boughs.

IV
Encheiresis

Concerning the Fixation of Light

If the Light of Enchantment is perfectly fixed within an image or object, its phantasmal qualities are fundamentally transmuted. Such change is Azoëtic: the quintessence is permutated such that its radiant emanations bear new arcana. Where the sorcerer, by Art, has perfectly reordered the Eyes of Flesh, this process may be apprehended visually. The Fire of Art, in its imaginal and daimonic form, is beheld to merge with that of the material substratum of the operation, forming an empowered composite of the two radiant bodies. As with all operations of witching, this conjunction contains a sexual component, both in the origination of its component parts, and in its active phase as a magical heterodyne.

The rudiments of this process have been the fascination of many arcane disquisitions, each prescribing a specified avenue for the operation. Some speak of the arrangement of holy letters; others the vibration of sounds; still others the forging of a kind of coin or lamen for this purpose. Yet few speak of its luminous aspect, or the use of elevated magical perception for observing the process during exaction of the spell.

When Spirit is crucified upon the Cross of Matter, a portion of its Light is liberated, and goes forth into the world of matter to serve as a lamp. This is a principle well-known to the Church Fathers, who advanced it for the evangelism of the *Cultus Christi*. However, it is also axiomatic that during such transfixions, darkness is liberated in equal measure. The Holy Nail, as well as affixing flesh unto wood, in its act of penetration, unfurls Void where plenum existed before, and thus the pall of its action advances over the world. This is where the Cult of the Crucifer failed, and came to be occluded by entities of squalor and parasitism.

The 'fixation' of magical hypostasis finds an ancient paragon in the dreaded flesh-petrifying Stare of the Gorgon. Enchantment is congressive: 'tis not merely the Gaze of the Monstrous which imparts the curse, but also the hapless glance of its victim. As lock unto key the two are conjoined, Eye-unto-Eye, and the Body of Flesh succumbs to the Ossuary of Eternal Stasis.[52] Separate and apart from its baneful attribute, this metaphor is relevant for its dynamic of reciprocal perception, and its attributes of crystallisation.

The Stasis of fixed radiances may also take the form of powers held in reserve, awaiting their unsealing at the hands of Fate. Where magically-fixated numen is liberated and becomes active, we may consider such ancient exemplars as the Seven Sleepers, and Caliburnus, the sword of right rulership encased in stone.

Within the field of awareness cast forth by the Phantasmal Eye, the Magical Image is conjured by unique formulae whose precise variables resist logoic codification. A true amalgam of spirits, such images are at once magical children of their creator – containing descendant aethyric progeny of his quintessence – and reservoirs of the powers they have been conjured to contain. However, there arises an additional and unpredictable numen present in the process itself, where intent empowering the execution of form is eclipsed by the Pleasure of Manifestation.

At such instances the sexuality of the magical image self-conceives when the projective Eye of the sorcerer liquefies the rigid structures previously imposed as the image's trajectory. A

52. For a malefic corollary between the Horror of the Gorgon and the God of the Jews, see Genesis 19:1-29. Though the curse does not proceed from the 'Eye of God' direct, it is linked with the Tabu of the Eye, as its deliverance serves as punishment for gazing upon the Forbidden.

great liberation results, and this moment serves as a gateway of ingress. Such images arise as inspirational nodes from the Congressus and generate a sense of inexplicable alienation in the percipient.[53]

Charm of the Graven Image

Heavenly force unto earthly form,
Blood-fire I call from the hallow'd height!
Earthly form unto heavenly force,
I raise my hand to the One of Light!
This Flesh once-hallow as the dawn-fire of Self;
This Holy Corpse rise anew
As Iron blood-red from the Forge of Midnight.
Fires of Offering I burn before thy hallow'd flesh,
To light the Banquet of Elder Worship,
Come forth in blessed substance,
Now receive the Heart's own sacrifice.

Of Attention

Where the Arena of Reception betwixt the Witch and the Sacred Fetish is reciprocally defined, there exists a Mutual Perceptibility, crystallising in consciousness at the moment of active apperception. The formulaic proofs of this magical bond, as well as its emergent vitalities, arise from the congressive aesthesis peculiar to their mutual fascinum. This zone of awareness may, as with an alchemical vessel, be magically engorged, its contents manipulated toward the Design of Arte.

53. I thank Frater AZ for the opportunity to articulate the verity of this precept, arising as it has from our private discussions of the Magical Image.

Such is accomplished through Fixation of Power, achieved through the dual activity of Receptive and Projective Attention. Thus do the Wise resurrect the World of Dead Objects through destruction of the phantasmal prison of 'The Inanimate'. Mumic emanation, ritually produced, should bear the deific impress of the god or spirit to be animated, and ideally is extracted during ecstatic possession by the entity.

The Luminous Bonds of the Flesh

The Sigil, Amulet and Talisman are graphical, abstracted forms of spirituous powers, accessed initially through the sensorial arena of the Eye. The animation of figures by sigillic inscription, or by automatic engraving, is a procedure well known in many witch-circles, and an ancient component of magical image-making. Where focused trance can be maintained for the duration of sigillic impress upon the image, it potentiates the process of actuation, and impresses the aethyric shadow of the written cipher, as formulated by the Grand Triangulum of Art.

Knowledge gained through sensorial perception of outward form harnesses at once the tri-form sorcerous moduli of Ingress, Egress and Congress; attained by unifying the gemini of Embodiment and Transcendence. The Fascinum of Sensorial Congress thus becometh a unitive enchantment, transcending the dual nature of Self and Other. Containing all things, this emanant Field is all-giving, but also suggestible, as we find within it the shadows of all things. The Living Idol is thus the correctly-rendered fleshing of Divine Void; the Sum of Entity infinite, and the Mask of Entity finite.

As with perception and veneration, the reification of witching-images must needs occur within the bound Circle of Art, whether such arises in solitary worship, or amid the High Sabbat itself

with many congregants present. Origination of such objects and images is ecstatic; their purpose ultimately votary, gnostic, or thaumaturgic. Each image conceived within this crucible is become the embodiment of a spirit, spell, or other magical formulation. These occult principia give rise to a different manner of "Seeing", wherein the Eye functions not only as the gateway of visual phenomena but as the sexualized extension of the sorcerer's Will, interacting in congress with the world. The Arena of Reception, serving as the conjured Field of the Sabbath, is thus comprised not only of the Eye, but also the Hand, Mouth, Phallus, Vulva, and other Corporeal Shrines.

Of magical primacy in this visionary extrapolation is the Light found within the Seed; for it is a generative luminosity, whether for fleshly generation, spirit-generation, or magical regeneration of the body. This Luminous Seed is found within all material emanations; it is their organising principle, but its effective sorcerous usage must be accompanied by an appropriate impression of Light.

One such bond is forged by magical sexual emanation, the sorcerous extrusion of the generative powers in the form of a phantasmal construct. Imaginal projection fleshes as reciprocal *fascinum*, and one luminous seed 'recognises' another. By this road of power, orgasm-control functions as the prime means of active magical expression or resorption of luminosities.

Animation of the Image is achieved by correct preparation of *Fortunum* or the 'Good Fortune' of the Wise.[54] Specifically, the exaction of ritual sacrifice -in this case the Dual Offering of the Body– to the Fallen Host, wherein the ecstasies of the flesh producing the Elixir become, conterminous with Light and Fire.

54. A substance generated according to the manner of the IX° of the Oriental Templars, but via apostate formulae of the Witch-Cult.

to the Lore of the Fallen Angels or 'Watchers', it is also known as 'The Teaching of the Bitter and the Sweet.' This Sacrifice, made in accordance with the permutations of Lunar Fire, is given at the Shrine of Lilith, in some cabals identical with the Queen of the Sabbath. The bulk of esoteric tradition, both religious and magical, ascribes the demonic origin and dominion to Lilith, although this is a late feature in esoteric Judaism. In older traditions she was corporeal, formed of earth, as Adam[55], and may not have been exclusively consigned to malevolence.

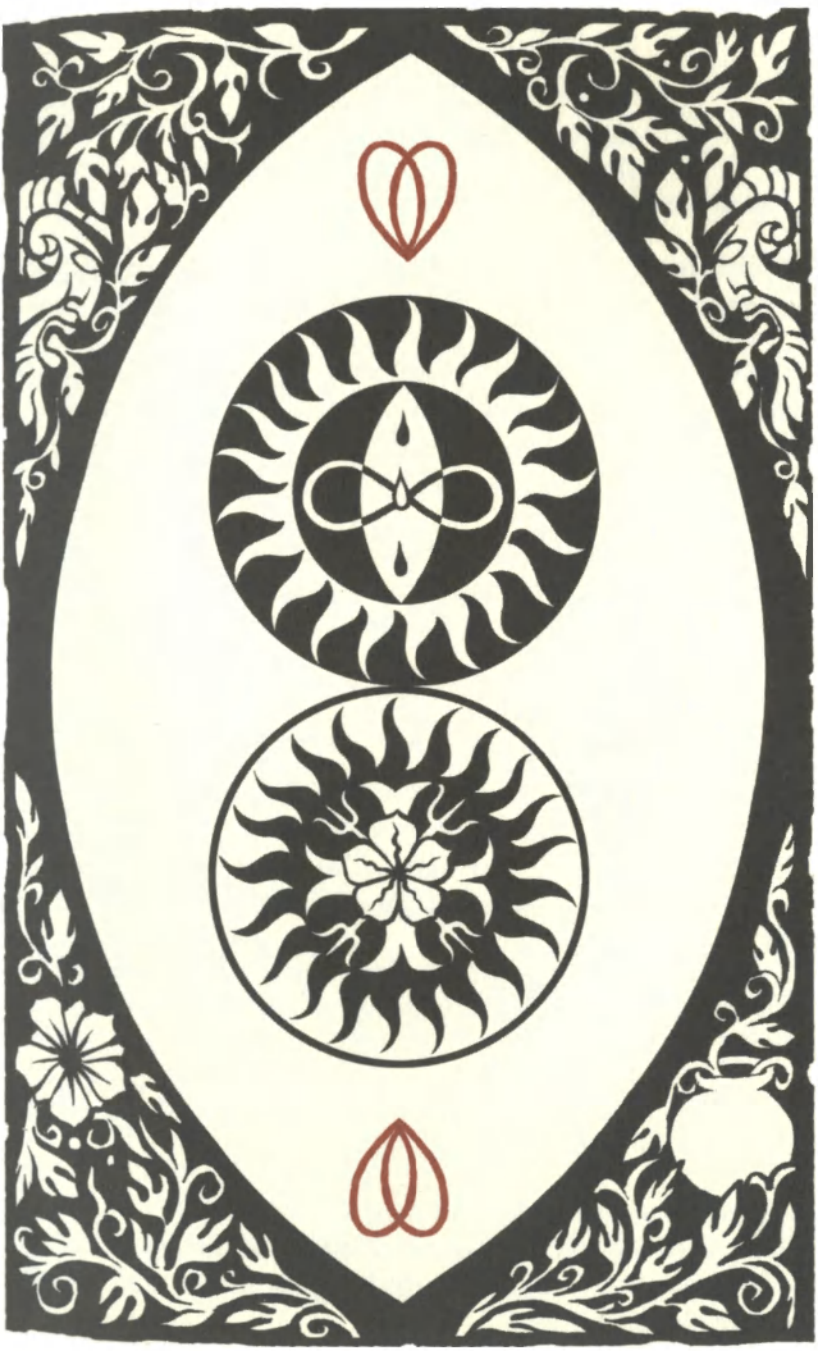
∞

Prayer of Concrescence

Being unto Lilith, Sovereign Fornicatrix of Shadow

ANA LIL, ANA-LIL: O' Bright and Most Dark,
LILI-ANA, LILI-ANA: O' Lowest and Most High!
The Chapel of Desire is strewn for Thee,
The Altar of the Flesh perfum'd and adorn'd,
The Lamp of Offering rais'd unto thy umbral Nubility,
That thy Feast of Rapturous Desecration obtain.
Fornix of the Eleven Void-Aats, I inundate thee
With the One Monad of Lunar Fire.
Fornix of the Moon, I inundate thee
With the Formulaic Elixirs of the Three-fold I:
Lil-Oos-Zo-I-As: Ma-Sha-Ia-Zha!
Three times I inundate, by thy Lights Thrice Nine.
I libate the plough'd field with Blood, Seed and Fire.
I name thy powers as the High Offering is given:
Primal Flesh of Woman, Lady of Self-Pleasure,
Wayward and Wanton, Lamp-bearer, Devourer of Seed,
Mother of the Hidden Company of All Wise.

55. *Genesis Rabba* 17:7 and 22:7. The Companions of Night array her in many mantles transcending their mundane limitations in a religious context.



The Spell call'd

The Eye of the Gorgon

For the Transfixion of Light
Within Manifest Bodies

Let the mind be calmed, and pristine Silence prevail.

Behold in the Mind's Eye the Phantasmal Body in its noctilucent splendour, purged of constraint and alit with ashen flame.

Let the Gray Fire be drawn forth from the Body of Shadow into the head, merging as one the Phantasmal Eye with the Eyes of Flesh, such that its flames may be felt to burn behind the seat of vision, even unto the point of excuciating agony.

From the Ignified Sight, extend the fire from the Eye of Flesh outward, assuming the imaginal form of a Burning Nail, its point projecting outward from the Eye.

Extend the tip of the Nail outward to puncture the Object of Transfixion, such that its flames envelop it.

When the object is penetrated by the Nail of Fire, let the whole of it be bathed in flame, even unto its very heart. Within the Sight, allow the Light of thine own Fire to entwine, as a serpent, with the Animating Fire of the Object.

Within the Connubial Light ensheathing the Object, cast forth the command for the fire's moulding: its figuration, nomination, on-lay and Desire,

Withdraw the flame back into the field of the Phantasmal Body, allowing it to merge in resorption.

In successive praxis, the Spell may accompany the Sacramental Host, according to the Wisdom of the Sages. In this manner is *The Fortunum* granted, and the Magical Child come forth according to His Light.

Prayer of Transfixion

O' Reveal'd Presence of the Once-Manifest,
Hearken, I set mine Eye upon thee,
That the Kingdoms of the Righteous Rise or Fall
By darkest pleasure of my Decree.
Sign of the Earthen Vessel,
Bear thou the Fire of Black Earth transmuted.
Sign of the Turning Blade,
Bring forth the Red Fire of Slaughter.
Sign of the Tint'd Quill,
Burn with the White Fire of Reckoning.
Sign of the Harvest-Ear,
Shine with the Golden Fire of all worlds-to-be.

Hearken Thou, Nail of Nails,
Transfixer of the Fire of the Hidden Star,
Deliver this, Seal of my Holy Command:
Blood of my Blood, Seed of my Seed,
Wine of the Blessed Cup of Communion
Here spilled at the Voidful Stone of All-Reckoning,
That the Mirror of the Wise awaken the Dead.

Of Aggregate Images

An enchanted picture comprised of smaller component images is not only greater than their sum, but an intelligence raised by –and yet commanding– the individuated powers of each part. In this way, a compound image wields its potentials as a fully-manifest entity, but also in a grotesquerie of forms partially-fleshed and mutually interlaced.

We illustrate this maxim by conjuring in the Phantasmal Eye a banquet table, set with a great many foods and drink, for the occasion of a ritual feast. Each victual bears a power which, though savoured individually, supports and glorifies the greater banquet. A goblet of wine is enjoyed for its bouquet, intoxicating virtues, and elevation of the foods it accompanies. The Holy Loaf is passed hand unto hand, exalting the Host of the Corn; broken in fellowship, but also bearing the reverberations of ancient murders and betrayals. The living flesh which partakes of this meal is united by its subtle arcana, in the hidden compact of Veneration of the Body.

But our banquet also contains sights, odours, and other sensory emanations radiating subtle atmospheres independent of the feast proper, any of which may be accessed in singularity or multiplicity. All feasting-vessels, too, must needs be considered, for each wields a voidful and plenary power.

Adjunctive to the feast itself, we must reckon the diverse desires, histories, powers and motives of each guest in attendance, which function individually –and as a spirit-amalgam– in various combinations. Though one may not perceive these shadows of influence during the banquet, they remain operant. Each component, therefore, possesses a potentiality which, though not necessarily fully expressed, nevertheless exerts influence upon its peers.

In addition, all aggregate magical images unfold the Arena of Reception, which directs individual and conjunctive potentialities of all component portions. The Arena thus serves as the Stone Tablet upon which the Law is graven, its surface dually-existent as inscribed and smooth. In the exemplar of our ritual banquet, the Arena of Reception is the symbol of the Table, whose great power priests –and witches– have long known.

Of Beauty and Ugliness

Abrahamic Orthodoxy proclaims that images are dead, or the emanation of demons, and their veneration the error of idolatry - an offense whose consequence is stoning. This ancient prejudice, ossified in religious law, reaches its poisonous fruition in the gradual closing of the Eye of Spirit, and the reversion of the Man of Light to the Man of Clay.

From the smoke of this extinguished lantern arose the specter of iconoclasm, and the martyrs of the stake, whose burning bodies 'served as lamps by night'. In the present age *Eido-latria* has become, in the corralled parlance of the common, no longer a Blessed Art but a means of philosophical repudiation, or arrogating power over divine ecstasy. As the witch Alogos Dhul' Qarnen Khidir observed:

> Religion and its ritual are, for those who have no direct experience of the mystical, the means of repeating and re-encoding the experience of the Founder. In short, religions are founded on the abdication of the right to See for oneself.[56]

Indeed, should we apply the priestly criteria for proscription of idolatry to the ontological foundations of religion itself, it too

56. Andrew D. Chumbley, from an unpublished manuscript.

is an idol, together with its associated objects, doctrines, and signa. As such it is one hypostasis of mystical congress with the divine, but its perpetuation by codified laws ultimately an induction of catalepsis of the Spirit. From the perspective of the witch, the orthodox religious relationship to spirit is static, and is contrasted with the active spirituous dynamism of the Arte Magical.[57]

By the witching power of Allure, the magical image or Fetish fascinates the spirit unto which it is consecrated, as the distinctive orchestration of its corporeality is given over wholly unto the Daimon –this embodies the ancient Law of the Virgin Sacrifice. Also offered at the primeval altar of Zha-Baetylon is the labour of the image's inspiration and artifice. Where realisation of the simulacrum achieves its greatest power, ingenium tenebrates the Hand of Formation far beyond the peripheries of the conscious, and is become the Hand of Void.

But Allure also functions to fascinate the Eye of the Votary, whose power-in-apotheosis extends unto all dominions of flesh. The bond thus created betwixt the Phantasmal Body and the Daimon is sexual in basis and, in exaltation, gives rise to a sidereal child, the entic manifestation of the operation in sum.

In vulgar speech endures an unfortunate burden of association: that of beauty. Whilst it is true that beauty is subjective, it is also defined as that which pleases the eye. Conversely, ugliness, or that which offends the eye, also possesses the power of allure. Even should the eyes be willfully averted from the horrific, there exists a moment of fascination – if ever so brief – which must be quashed in the name of comfort, sanity, or mental immaculation.

57. As observed by the late traditional witch Robert Cochrane, who devised the following riddle: *Q. When is a witch not a witch? A. When he's a pagan.*

Each mode of congress, simplified as attraction or repulsion, functions as a Gate of Power and a chain of linkage betwixt Beholder and Beheld.

Thus the Idolater-Witch holds the heretical view that all truly magical images are living, and worthy of contemplation in both beauty and grotesquerie. All serve as potential reservoirs of fascination and the liberation of power, and the most potent among them achieve a liminality incorporating both states of aesthesis. In this way we may understand how a wrathful deity may also be a deity of compassion, and how its hallowed icons may be both glorious and ghastly. Such is the iconography of the Flayed Gods, among whose red company dwells Xipe Totec, Mani and Christ the Lord.

Further Admonition Concerning the Mask

Aside from its practical function of anonymity, the mask is a means of mediation between spirit and flesh. In mundane perception, it is become impersonality, unfamiliarity, and distortion. In the Art of the Wise, the mask is the spectral embodiment of the contours of its indwelling spirit, serving the magical function of effigy-become-flesh. It is thus become an animated cipher, but also a *ludubrium*.

Here, a perceptual distinction is drawn between that which is seen and that which is unseen. Yet this division does not extend to materiality, for just because a thing is not perceived, does not guarantee its nullity.[58] Yet the Seen and the Unseen, each

58. The truth of this was profoundly demonstrated to me many years ago when, whilst walking with a Brother of Arte by night in a desert, I walked off a cliff and fell to a considerable depth. By the agency of a miracle, I landed upon my feet and suffered no injury other than momentary shock. Curiously, the accident served as an omen: we had been debating Divisibility of the Unknown, and the veracity of the saying 'what you don't know can't hurt you'.

possessing unique potentialities, are both interwoven – in stasis and kinesis – with the power of the Mask. Congressus of Voidful and Plenary perception thus serves as a specific portal through which one may see and be seen. The mask's projected visual distortion upon the Eye of Clay also serves to transfix the magical gaze; allowing entrance into the Dreaming Sabbat.

How Spirits Assume Masks

As the sorcerer may assume the Mask, a spirit may also do so for the veiling of its arcana. Temporal interpenetration of light into objects creates refraction, giving rise to an eidolon of the emanant luminosity rather than a re-presentation of its monadic form. We may liken this to a gemstone, formed perfectly within the Womb of Nature, and adorned by the skill of the jeweler. Cut and faceted, the Stone presents many outward faces, each both a reflector and refractor of light. Though each face so presented by the facet is individual, it may be traced back to the interior heart of the same stone.

A spectral face seen when walking in the wilderness by night may, upon drawing nearer, be discovered as a curiously-fissured stone or a twisted arboreal corpse. To the rational, such perception is mere *pareidola*: the assignation of 'meaning' to 'random' visual phenomena. This explanation, also mistakenly called 'hallucination', ignores or seeks to repudiate the chains of mystical revelation sparked by the initial distortion of vision, as well as the ecstasy momentarily liberated within the Eye. As reason will assert, within the bounds of the 'illusory' moment, the apparition existed 'in truth' as an amalgam of light, darkness, the peculiarities of the beholding Eye, and the phantasmal substrate of the Seer.

Unto this confluence of powers, the Witch admits a fifth element: the spirit which is attracted to these liminalities and chooses, if briefly, to occupy them as a substrate for manifestation or the transmission of knowledge. Spirit presences are drawn unto such Arenas of Reception precisely because of their liminality; as in-between states, they command a degree of plasticity which by its nature may admit ingress and egress. All totality may serve as the substrate from which such apparitions manifest, including the Flesh of Man. During the heightened phases of Sabbatic reverie it is not uncommon to behold the ancestral swarm physically manifesting from the bodies of initiates. Thus each brother and sister is seen naked and unveiled, or in his True Light.

Transecting the phantasmal plane and that of the mundane eye, visual apparitions may also arise as an emanation of focused group devotion, forming a vascular substrate into which the Entity may 'possess'. The parameters of the emanation are both the product of the collective of phantasmal corpora as well as the spirit employing their power to take form. Where magical devotion is sustained and singular, it is often observed that the greater the number of devotees giving power unto the rite, the

more pronounced the visual apparition becomes, and the greater its perceptual continuity from one Seer to the next. At rare moments of emanation, a spirit may manifest with a materiality of greater coherence than objects in the visually experienced world of the mundane. To most, such visitations are alarming and horrifying, and provoke denial or recourse to skepticism, even amongst the most accomplished of the Art. However, at such times the Seer must recognise the 'greater materiality' of such spirits as a Great Benison of the Old Ones, and offer up neither arrogance nor cowardice in their presence, but hospitality.

Of False Faces

The Mask shall also serve in the role of Deceiver, fulfilling purposes many and great. Of particular note are those which manifest unconsciously as a subroutine of hubris. Where the Seeker-unto-vision fails and misperception occurs, the mind oft' places false faces upon the fragmenta of perception, imposing invention upon phantasmal lacunæ. Most often arising as a result of poor magical discipline, they originate in the untransmuted impulse of the desire for familiarity, and the bodily aversion to higher orders of complexity.

Such Masks of Deception may be imbued with sufficient free belief to fashion an architecture of denial which come to control the actions of the individual as a hidden god. However, there are some conditions of existence whose degree of manifest reality is far greater than the dominion of any empowered delusory construct.[59] As a result of this kind of imprudence, witches assert,

59. As an example, if a man denies a life-threatening cardiac condition, and allows it to go untreated, he dies, sacrificing his very incarnation upon the Altar of his Delusion. Whilst I have no doubt that there exist a small number of sorcerers who may eliminate such maladies of the flesh by enchantment alone, their state of advancement upon the path is such that they have no need to read treatises such as this.

three things occur: self-determination is forfeit, the Fates prick up their ears, and swift intercession follows from the Abyss direct.

Of Vision: Discernment and Discretion

How may the Revelation of Spirit be known as truth? This is a matter of great import to the Companie of Night, for their very substance, in centre and periphery, interweaves the liminal spheres of the daimones. In comparison to the vast influx of sensorial materia, spirit-revelation is reckoned a great rarity, like unto that spherule of gold which, concealed amid the dull stones of a fast-running stream, is made radiant by an auspicious solar ray. Likewise are True Seers and Prophets reckoned even rarer, for such is an especial flowering of the Sight, and, because of its pervasive influence upon all aspects of Self, it is very often regarded as either Curse or Burden. Yet, despite the rarity of the True Seer, varying layers of spirit-revelation will unfold for them who rightly exact the Art Magical.

Are there, then, *sine quibus non* which may distinguish the False Prophet from the True? In addition to those traditional methods of magical discernment operant behind veils of silence, I have observed the following principles:

> Oracles arising from True Sight transcend all ego-qualities of the medium; including the human vehicula of sophistry and invention, figurating a distinct intelligence beyond and other to that of the Seer, together with a distinct and alien purpose.
>
> The Arcana of Reveal'd Truth processes as a continuum from minutiae to metacosm; where oracular substance is of a temporal nature, the magical parameters of its Revelation meet this criteria nonetheless, as do the particulars of its governing aesthesis.

The Revelation commands the ability to defy expectation and explanation, and to do so for years, even centuries or millennia. As the fountain of its origin lies in Eternity, the virtue of the Oracle shall endure the ordalia of Time and Art.

When assuming the Vessel of the Word, True Revelation possesses infinite complexity within the finite simplicity of the Logos. The tension between the two engenders simultaneous cognitive resonance and dissonance.

Oracular arcana are not constrained by the metaphoric, and also embrace the literal. This is particularly applicable to those revelations which are dismal or unwelcome, such as chastisement by a spirit or portents of an imminent death.[60]

Of Ascesis: Senses-in-Negation

The nature of the profane world of the clay-bound is such that a steady barrage of unwanted and uninvited emanation floods the sensorium at all times. Whether such be extruded as image, ideology, morality, deific form, noise, poison, or a thousand other manifest forms, this corrosive stream can, in cumulative effect, desensitise and degrade the magical faculties of Sight. Worse still, such unchecked sensory ingress can in long term assume the concrescent forms of entities parasitic, manifesting

60. The morass of occultism and popular horoscopy has unfortunately tainted the well; for example conflating the omens of Death with so-called 'symbolic death' or 'rebirth'. Sometimes such moribund images as a skull, corpse, or a coffin signify imminent destruction of the physical body and no more.

in diminished health, magical ability, and anaesthesia of the mundane senses. As the Blessed Sight of the Wise is particularly concerned with the discernment of Light, it is the charge of the Seer not only to limit the emanations of the univited, but also to invite appropriate ones. This includes knowledge and mastery of the principles of Silence and Secrecy[61], and is the preserve of Ascesis, negation of the senses: the dominion of the Hermit, Sojourner at World's End.

The rites of phantasmal attenuation I have learned amongst The Hidden Society, some of which have assumed form within this book, occur largely in an Arena of Reception characterised by Ascesis.[62] Such may be a shrine or lonely place, and take diverse forms; yet with all, their correlative aspect is constraint of sensorial emanation. Where the Chorus is eliminated, a spirit may assume a Mask more discernably, and sing with a clear voice. This praxis of *sense-in-absence*, by its nature, allows a natural perceptual expansion of the Body of Shadow. As much as the Fleshly Senses may perceive a thing in manifestation, so the shadow-senses may perceive the unmanifest, such as an approaching spirit.

Praxis-in-Hermitage is contrasted with the High Sabbat where of ingress of luminous emanation occurs in multiplicity, and the the Perfected Sensorium of the Phantasmal Body functions with homeostatic automaticity. Each may be seen as a compliment to the other, both in terms of their interpenetrative astral natures, but also as offering radically different perspectives on each other. Each also serves in the magical function of Opposer to overly social or anti-social tendencies in the practitioner.

61. The sorcerer Aossic Aiwass gives excellent admonition on this point in his magical treatise *Outer Gateways*; see ch. 6 'The Fourth Power of the Sphinx'.
62. It should be here added that some, but not all, Orders of the Old Craft have living traditions of magical monasticism or 'Dwelling in the Hedge'. Such circles routinely divide their time between solitary practice and Grand Convocation where all are assembled.

The Great Un-Masking

In the weeks that followed the nocturnal revelry of the Rose-Templum, the delivery of the Witches' Book from the Hand of Dream continued to provide a source of marvel. I had, on occasion, taken it between my hands, felt its odd contours, partaken of its curious odour, but not opened it. The memory of its images haunted me with each step of my exile. Yet I could not dispell the thought that it was not meant for my Eyes, but belonged to some brother or sister of the Hidden Society, and to open it would be a self-pronounced curse.

Many was the night I woke to find the book unclasped, as if my Sleeping Body had glimpsed its curious emblems, in spite of the reserve of my Waking Self. By moon and starlight it exerted a palpable force upon the air about it, making it seem to writhe, as if a host of ophidian sylphs entwined it. Each time this happened, images intruded into my Mind's Eye unbidden:

> A black-robed assembly, each holding a prayer missal, circumambulates a heap of offal, atop which is a goat head nailed to a pole.
>
> A King at a great feast-table, set with a great many dainties. Ignoring wine, bread, fruit, cheese, puddings, and all else, he devours only the lower entrails of a freshly slaughtered boar, which lies splayed before him.
>
> A man is bound to a soiled bed with gallows-ropes. Beautiful women clad in purple veils dance about him suggestively, tickling him with white feathers.
>
> Hammer, anvil, and tongs succumb to rust. In the distance, a blacksmith's forge burns as an army pillages the town.

Long ago I would have found it incredible that an object could exert such fascination upon me, but the teachings of my wandering had revealed otherwise. Perhaps most disturbing, my reveries on the events of the Rose-Temple were often forcibly interrupted by intrusions of phantom-images from the book's surface. I resolved that I would open it in its proper time and place, when the most appropriate moment made itself known.

Thus it was that I stood at last between the Black One himself, Him of the Great Going-Forth unto Convocation, and our Holy Queen, arrayed in argent splendour. As One they went before me in fiery exaltation, and in a multitude of forms enfleshed the Retinue of the Hidden. By dance and by step, by kiss and caress, by exhortations and mutterings, by poison and nectar, and by the Grand Agapae itself, each of the Veiled Ones made their joyous sacrifice: not unto our regents, or even the Great Serpent himself, but unto ourselves. And, in accord with the Way of the Ages, the Rite of Great Unmasking occurred, and I was shown:

what is,
what is not,
and what may be.

When all had thrice passed beyond the peripheries of our Rapture, I knelt in the firelight, my hands on the Book's clasp. As was my custom, I thought to petition the Oracle of the Pages, well formulating my question before unsealing it, that its genius deliver unto me the appropriate augury.

My hands trembling, I prayed most earnestly, invoking the ancient power of the Sovereign Word: *"Deliver thyself. If Thou be the Son of God, come down from the Cross. Show me the Power of God!"*

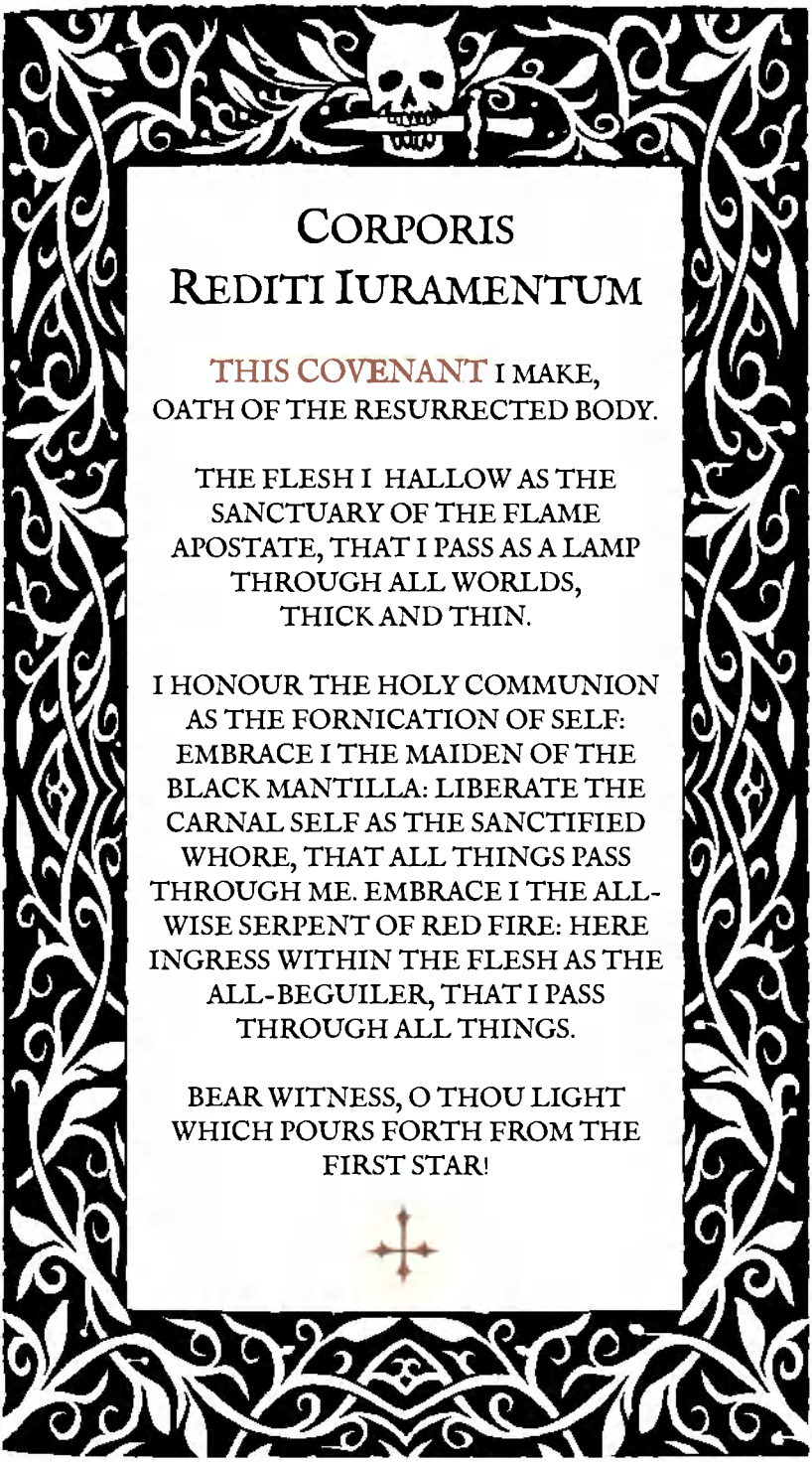
Then cast I the Book in the hearthfire.

The volume fell into the fire and remained silent and motionless for several moments. A loud eructation of flame and acrid stench followed, and the incunabulum was soon ablaze, sending forth a a turbid black smoke amongst the congregants, earthing some from their celestial reveries.

Within the flames there appeared an image of a black castle: a distant hilltop fortress. Its dark form was a mere silhouette against moonlit clouds, but was briefly lit by lightning or the flicker of strange fires. From the habitation of my skull, my Eyes flew forth into the flame, through ash, embers, and cloud, unto the very heart of the Vision unfolding.

Heat and light suffused my body as I stood before a great inferno: the whole of the fortress was burning, even the great stone buttresses. By degrees my senses awakened to the manifestation before me: a deafening explosion as a library burned; the acrid constriction of my throat as it was seared by carbon black; and the smell of burning bodies, at once savoury and nauseating.

As I bore witness to the atrocity of this destruction, I realised it was the Abbey where-in I had spent my days illuminating the Word of God.



Corporis Rediti Iuramentum

THIS COVENANT I MAKE,
OATH OF THE RESURRECTED BODY.

THE FLESH I HALLOW AS THE
SANCTUARY OF THE FLAME
APOSTATE, THAT I PASS AS A LAMP
THROUGH ALL WORLDS,
THICK AND THIN.

I HONOUR THE HOLY COMMUNION
AS THE FORNICATION OF SELF:
EMBRACE I THE MAIDEN OF THE
BLACK MANTILLA: LIBERATE THE
CARNAL SELF AS THE SANCTIFIED
WHORE, THAT ALL THINGS PASS
THROUGH ME. EMBRACE I THE ALL-
WISE SERPENT OF RED FIRE: HERE
INGRESS WITHIN THE FLESH AS THE
ALL-BEGUILER, THAT I PASS
THROUGH ALL THINGS.

BEAR WITNESS, O THOU LIGHT
WHICH POURS FORTH FROM THE
FIRST STAR!

Egressa

ccording to the Lore of our Ancient Art, all True Temples are holy, despite the accretion of dogmas that oft' pollute their sanctuaries. Before entering therein, it is customary that one makes sacrifice of oneself, for to do so is an offering of one's very flesh unto the Bedchamber of Mystery. Thus it was at the consummation of the Grand Agapae of the Wise, through waves of sensual phantasmagoria, and amid the libidinous orgia of the partially-manifest, at last I arrived at the very zenith of fleshly sensation transmuted. By the sublime radiance of this Moon-lit Way, through the fire-gates of the Burnt Sacrifice, the vision of a thousand eyes had brought me to stand in silence before the great and unrevealed Temple of Witchdom, rising from the ashes of the Effigies of the Profane.

Carved of stone so dark that its margins merged with the night, the great sanctum radiated forth from a central dome. Its architecture was unknown to me, but its grotesques bespoke the holiness of an ancient and sublime mystery, of which the stonemasonry of Old Sumer and Assyria were but malformed degradations. Far below the dome was a portal surmounted by winged chalkedri and cyclopes, in whose eyes burned flames of deepest purple. A single ray of deep violet light emerged from this passage, shining forth as a long, fiery sword across the dark ground. I stood at its tip, then followed this darkly luminous path, approaching the outer portico.

In accord with custom, I knelt in prayer, spilling the last water from my lustration-bowl upon the Earth, and annointing each of my Eyes.

I go before Thee, Unknown God
By Veil and Cloak of all that Holy be,
Mask'd am I in the Shrine of Shrines,
By my darkness thy Light to see.
Now come for power, thy power to gain:
Gone forth in Power, let power obtain.

When it was accomplished, I proceeded beneath the great arch and passed within the walls of the ancient templum. Within the dromos a number of interior shrines shone with dim lamps and candles, their glow subordinate to the dark suffusion of ethereal violet. This amethystine radiance occupied a curious liminality between light and shadow: despite its pervasive quality, its source remained elusive. I perceived within this darkened sanctuary a remote and cavernous roar, as if the churning of some distant maelström.

A columnar shadow wavered in the muted light: a short distance before me stood a magnificent woman arrayed in a shimmering dress of black adamantine, her back turned. In that moment she turned to face me; it was revealed that the entirety of her form, in flesh and habiliment, was composed of the same shimmering blackness, as if wholly formed of stars and night sky. Motion rendered her corporeality more substantial; when still, the space she occupied seemed of an unfathomably limitless interior.

She set her eyes upon my offering bowl, then upon mine own face. "What seekest thou?" she asked.

"I would know the power of God. And yet, my thirst is such that in this moment I can only seek the comfort of Good Water."

"Your thirst has led you unto me," she said, "And, despite all else, it shall claim your bones if you do not appease it. Come!"

And together we went forth into the violet-tinged darkness of the inner sanctuary.

As we proceeded along the nave, I perceived above the distant roar a clamour of nauseating sounds. To my left, a candle-lit chapel was occupied by a man of massive frame and monstrous face, who sat at a long table. With his bare hands he subdued men and beasts one after the next, savagely tearing each apart with his bare hands. As each body was ripped asunder, it was summarily disjointed and flensed. To his left was a pile of skin and entrails, to his left, a great heap of bones. There seemed no end to the number of victims, nor to the amount of blood which stained the chapel.

The Maiden's hand was upon my shoulder, substantive as that of any woman of flesh, forcing my gaze from the monstrosity. "Look not upon this sight, I command thee!" she whispered. "For such is not yet your Fate to inherit. Even so, I tell you that a second glance shall surely seal it in the pronouncements of the aethyrs." And heeding her warning, I turned from the crook in the path and faced the Way ahead.

To my right, my eyes fell upon a second chapel, from which poured forth a light blacker even than the darkness in which we paced. In its centre was a fearsome serpent, its body assuming the form of a circle, whose furious spinning seemed to generate the luminous blackness. Arrayed about its circumference were eight zones of emptiness which manifest – and unmanifest – as eight angels: four male, four female, each of supreme beauty and obscene sexuality, their revealed forms copulating, disappearing into incohesion, then re-materialising once more.

Again the Maiden gave me her stern admonition: "Avert thine eyes from them, for it too is not yet your dominion." And heeding her words I set mine eyes upon the path between.

We came unto a vast room with a vaulted roof, so large that a small army might have gathered beneath its capacious arches. Here the violet light which penetrated the templum was overcome by the aureate glow of a hundred thousand lamps, allowing illumination of the chamber by fire. In this light, I saw her not, but her voice persisted:

"Look and Behold the Fountain of thine own emergence!"

The loud tumult heard upon entering the chapel here found its source: it arose from a great waterfall, for this sanctuary was constructed to house a monumental and elaborate fountain. Its source was a great stone head set into the high ceiling, the countenance of a Gorgon or some grimacing god of wrath, carved of black serpentine. This face was the very image of horror, having ten black and hollow eyes, set in a circle around a gaping and many-fanged mouth.

From this colossus sprung waters in a great torrent into an illuminated basin of clear topazius directly below, which, through some artifice of the lamps surrounding it, made the waters therein appear as liquid gold. From this bright bowl, the waters flowed outward toward a towering statue of some ancient and comely goddess, skillfully carved of polished porphyry. Her appearance was like unto the statues of the Old Assyrians, and her body clothed in curling vines. With one hand she reached upward to hold the illuminated basin above her; she carried in her other hand an amphora which received its constant libation. From this vessel the water flowed on into the outstretched hands of a kneeling beast-headed god, whose visage was like unto a deified horse, but having the rugged body of a mighty one of old, as Herakles. Thenceforth the water poured from his hands into a great basin of travertine in the centre of the chapel floor, from which radiated immeasurable streams, forming a shimmering aquatic labyrinth throughout the greater chamber.

As I looked closer at these curious cataracts, I realized that the channels were not of carved stone, but of carefully-set human bones, the remains of hundreds of thousands of men, artfully-wrought by hideous masonry. From hollows amidst the bones grew dwale, monkshood, and hellebore, their venoms sustained by the moribund substrates. Before me, one of the labyrinthine aqueducts terminated in a ringed pool. From the depths of its centre arose a stone pedestal, atop which sat an ancient book, hand-bound in mummied hide and sealed with iron clasps. Casting my eyes across the vast expanse of the maze, thousands of pedestals bearing such books were seen, each beautiful and monstrous in its own fashion, each surrounded by water, and each shut tight.

"Wouldst thou drink?" the Maiden asked of me, and her once-discarnate form at last became manifest before me. She had entered the great maze of living water, her body no longer formed of blackness, but of whitest alabaster, luminous against the skeletal convolutions of waterways. Upon receiving her, the nature of the water itself had changed, becoming lustrous as Quicksilver, throwing off a thousand relfections and mirroring the great upper domus as a vast, infernal abyss. In her hands she held mine own offering-bowl, and from it she drunk of the numinous waters. Her pallid hand submerged the cup once more, and she then raised it to me in Invitation.

Remembering that All True Temples are Holy, I entered the waters and went forth unto her, and found that which I sought.

Lexicon

ABYSSAL BODY: (*corpus abyssus*) the Other or Unmanifest Self, perpetually linked to, and containing a portion of, Primal Void. Also Body of Void or Body of Otherness.

ACHEIROPOITOS: 'not by human hands'; the tradition of images created miraculously.

ASCESIS: magical process of withdrawal and abnegation; the senses in negation, and the gnostic preserve of the Hermit.

ARENA OF RECEPTION: a specified temporal locus in which Power is momentarily hypostasised. The resultant manifestation is the conjugal product of the Power, the Arena, and the particulars of the Operation of the Arte Magical.

AUTOPHANEIA: appearance of a deity after invocation.

AZOËTIC: appertaining the arcana of the Magical Quintessence, an ontological cosmogram of witchcraft reified by Alogos Dhul'Qarnen Khidir in his grimoire *Azoëtia*.

BODY OF KNOWLEDGE: sum of the experiences of Self as a potential retinue of active magical powers.

BODY OF SHADOW: intermediary corporeal form stationed between the Body and the Body of Void.

BODY OF SIGHT: sorcerous empowerment of the entirety of the mortal body for magical perception also called 'The Carnal Eye' or 'Eye of Flesh'.

CARNAL MEMORY: the function of the Body of Flesh as a cumulative storehouse of memory.

CATENA ASTRICA: 'The Starry Chain', the magical heredity of the witch, containing at once a sense of history and link of immediation with the ancient source of their power.

CIPHER OF TRANSFERENCE: figurated meaning imposed by the percipient upon virginal power.

CORPOREAL SHRINES: zones of the physical body empowered as Arenas of Reception.

CORPSE-CANDLE: the terrestrial fires known as *Ignis Fatuus* or "fool's fire", identified with the Will-O-The-Wisp. It arises in places of desolation and is, in general, an ill omen, signifying imminent death, or a misleading pathway.

CORPUS SEXUALIS: the sum of carnalities active or latent in the present flesh.

CRYPTO-AESTHESIA: secret perception of the Body of Otherness.

DAUGHTERS OF THE MOON: Syriac name for the Moon-Dog, the halo which circumscribes a full moon, adopted into some streams of Traditional Witchcraft.

EKSTASIS: ecstasy; the overthrow of mundane sensation resulting in transcendent perception, often characterised by gnosis or mystical revelation. [2] In architectural terminology, the application of a concave curve to columns, believed to exert magnetic power.

ENTASIS: application of a convex curve to a surface.

EFFIGES NATURAE: materialities of impotent or inert sentience.

ELDER GODS: the gods before the gods of mortal man's fashioning.

ERDSPIEGEL: specialised witches' stone for seeing; from the German "Earth-Mirror", used amongst witch-traditions in the North American Midwest.

EYE OF CLAY: the mundane sense of vision.

EYE OF FLESH: magical empowerment of any bodily centre as a magical eye, capable of perceiving and imagining according to its ingenium.

EYE OF OTHERNESS: collective phantasmal sensoria of alienated spirituous power conceived as a single reflective entity.

FASCINATION: magical bond between the Percipient and the Beheld.

FATA MORGANA: a type of mirage which, associated with the distant horizon, distorts distant objects, projecting their monstrous permutations into the sky. As its formation is intimately linked with liminality, it corresponds especially with the outward-facing Edge of the Witches' Circle.

FIGURATION: state of perception wherein the mundane sensorium begins assignation of 'meaning' to that perceived.

FIRE OF FIRST RECKONING: A portion of primal fire transmitted via direct initiation, regarded by the witch as a portion of Samael and sometimes called 'Witchfire'.

GLORY: the optical phenomenon of a halo or luminous orb surrounding a person or object, arising as an alignment of luminous conjunctures and typically viewed as an omen of power or divine favour.

GRYLLI: magical image consisting of a compound grotesque using a human face and portions of various beasts as a magical protection against fascination, a legacy of Roman magic. In witchcraft, the grylli serves the additional role of Ward, being a sorcerous transfixion of the Body of Void.

HIDDEN SOCIETY: autonymic term sometimes used among witches for their number en masse. Also 'The Companions of Night'.

HYLEMOI: dream-enchantments by which Light is made flesh in Waking.

IMAGINAL EYE: the inward faculty of visual perception: the active centre of the imagination capable of image-forming.

IMAGINIS AUGURA: purity of perception, free of ciphers of transference.

IMMEDIATED MEMORY: the faculty of Memory made active and constructive, linked to, and interwoven with all other senses.

INTERCOURSES OF SELF: luminous interconnectivities between the Body of the Perceptible and the Shadow-Body.

INTERMEDIARY PORTAL: an magical instrument employed as an instrument to aid scrying, i.e. a stone, glass, etc.

KAREZZA: magical praxis of building power through protraction of sexual stimuli and the delay, or gradual fragmentation, of orgasm.

LUMIEL AZH'RUN: celestial-infernal god of the Witches' Sabbath, glossed as Lucifer by the common, whose dual power is illumination and tenebration.

LUMINARY: a spirit whose primary charge is revelation. In Judæo-Chaldaic traditions these are genii or angels.

LUNA: luminary of the Moon, its genii, angels, tides, and the Dominion Nocturnal. In witchcraft it bears the name *Lilith's Lanthorn*, for it is the Patroness of Night who holds and encompasses its orb. The reckoning of its light and arcanae is of central importance to the Sabbath, the rite arising in its honour.

LUX HÆRESIS: "The Light Heretical", the illuminant power of Perception in the Witch, as well as the Light so perceived.

LUX PHANTASMA: emanant spirit-radiance interpenetrating all.

NARCO-AESTHESIS: ecstasy arising from magical use of poisons or drugs. Where such sacraments are of plant origin, I have called this *phytognosis*.

NEW FLESH: as postulated by Alogos Dhul'Qarnen Khidir, a goal of the Sabbath of the Witches, being the ecstatic state of the

Phantasmal Body elevated to infinitude-of-consciousness and power by means of Art.

OCULUS COPULANS: the sexual link between Eye and Object of perception.

OCULUS SPIRITUALIS: Eye of Spirit, the Witches' Eye.

ONEIRIC BODY: that portion of the Phantasmal Body manifest in, and through, dreams.

OPPOSER / OPPOSITION: Doctrine of Inversion pervading many forms of sorcery. As a deific form it is traditionally embodied in Set-An, but also present in other traditional spirit-forms. In witchcraft, magical formulae of opposition traditionally liberate power from the skilled congressus of the 'sacred' and 'profane'.

OUSIA: substance; specifically that which is shared or unitive, as opposed to hypostasis which is particular or individual.

PARAETHESISA: in medicine, the peripheral sensation at the extremities, often in the form of pain-complexes. In magic, residual sensory abberations following Operations of Art.

PAROSMIA: confusion of the olfactory sense.

PERCEPTIBLE BODY: the entity conceived as Self.

PERCIPIENT: perceiver.

PHANTASMAL BODY: tripartite conjunction of Self, Other, and Body of Shadow.

PHANTASMAL ORDER: weaving of luminous emanation and abyssal chasma permeating totality, linked by sentient bonds of interconnectivity.

PILGRIMAGE OF ATTENTION: a ritually-incepted continuum of magical perception.

REVELATORY LIGHT: the luminous portion of any object, thought, emotion, event, etc. which bears phantasmal virtue.

SABBATH: primal ritual-patterning of the Witch-Cult, typified by a nocturnal spirit-retinue, exaltation of the Moon and stars, and ecstatic spirit-congress.

SABBATIC WITCHCRAFT: confluence of witchcraft traditions found within the present-day magical order Cultus Sabbati, whose corpus of teaching and ritual derive in part from the medieval witches' sabbaths and their historical antecedents.

SEED-EMANANT: initial manifestation from Void, being a remote pre-figuration of the Manifest, capable of being perceived by the Body of Shadow.

SENSORIAL BODY: the totality of Self as magically ordered for the sorcerous empowerment of all senses.

SENSORIAL GNOSIS: divine knowledge gained via magical exaltation of the senses.

SENSORIAL LIGHT: Radiant emanations of the phantasmal, perceived by the shadow-senses.

SENSORY COITION: the magical conjunction of two or more senses to produce a unified sense with enhanced or differing characteristics.

SENSUS UMBRAE: 'shadow sense': a sensation or modulus of perception which cannot be definitively linked to a physiological organ.

SIDEREAL CHILD: independent spiritous entity arising from the sorcerous sexual congress with a spirit. Talismans and fetishes may be conceived in this manner.

SIGN, THE: phantasmal emanation of witch-fire from the body assuming the form of a mark or sign, visible only by the Phantasmal Eye.

SIGNUM: that which re-presents.

SOL: emanant radiance of the Sun, its genii, angels, tides, and the Dominion Diurnal.

SPIRIT-MEMORY: the sensorial faculty of transcarnative remembrance.

SYNAESTHESIS: bifurcation of a singular sensorial pathway into additional sensorial pathways. A frequent occurrence in spirit-congress.

TELAESTHESIS: apotheosis of mundane sensation, the gateway to the 'shadow-senses' (*sensus umbrae*).

TEMPLI OF EMANATION: dominions of Experience empowered and enshrined.

TRANSFIXION: the stabilisation of power-within-form, often occurring as a bond between percipient and perceived.

UMBRA PHANTASMA: infinitude of spirituous shadow, interpenetrating the liminalities of both Light and Void.

VINCULUS VISUS: Lat. "bonds of sight". The luminous fascinum extant between the Witching Eye and its object of perception, having assumed the crystallisation of sorcerous linkage. The Eye so referenced may be any magically-empowered sensorial gateway of the Self.

VIRGA NIGRA: "Black Virgin", a name employed in some witch-covines for the spirituous intelligence of Exalted Void.

VOID: the Unmanifest.

ZHA-BAETYLON: Primordial Stone of Theophany, also called *Sabbaetylus*; the nascent crystallisation flowering from Void, that being all-potentiality.

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The text was set in IM Fell English Pro, an historical typeface resurrected by the design of Igino Marini, here used with his kind permission. The book was printed on Mohawk Superfine eggshell, an acid-free archival paper of superior quality.

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Lux Hæresis
Schulke